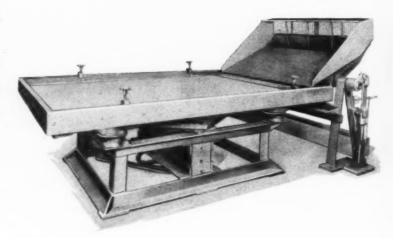


1 63

APPROVED

BY THE LEADERS!

The list of CURRENT satisfied users of the ZENITH — the only gearless, single eccentric graining machine made — reads like a "Who's Who" in lithography. With one voice the laders of the industry acclaim this peerless machine.



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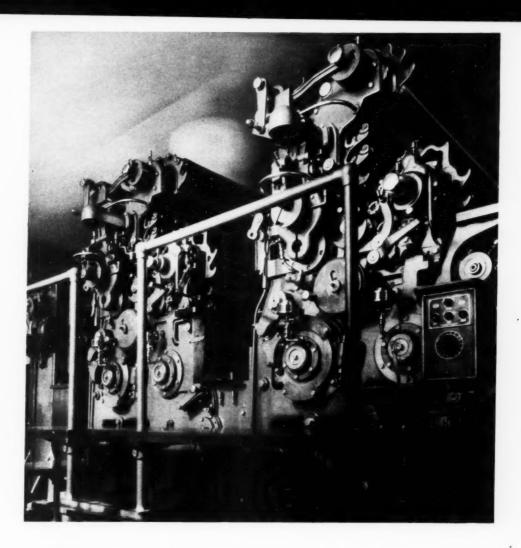
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Manufacturers of ZENITH . . The Only Gearless Single Eccentric Graining Machine

The **Offset Press**

POWERED BY KIMBLE MOTORS



Built for Speed and Steady Running

Something more than mere speed enters into the profit picture of today's lithographer. Quite as important is the sustained running ability of the machine.

The New Miehle Unit Constructed Offset Press is built around this principle of speed plus stamina. Extra strength and rigidity give the needed endurance for continuous, rapid operation. Productive capacity is increased by the rotary gripper mechanism, built into the Miehle unit. This insures that each sheet is brought to the three-point guides and is positively registered while the rotary gripper mechanism is at rest, then transferred to the cylinder grippers at cylinder speed. The automatically accurate register at all speeds, and the ability to "keep going" on long, steady runs, are factors that help to make the Miehle Offset a profitable producer.

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THE PHOTO-LITHOGRAPHER

A LITHOGRAPHED MONTHLY FOR LITHOGRAPHERS

VOLUME 4 JULY, 1936 NUMBER 7

Published by the

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The Webendorfer Offset Press ranks definitely in the fine press field, although its first cost is low and its economy of operation is unequaled.

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Don't get behind the

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OFFSET BLACKS . COLORS . SAFETY INKS . ROLLERS . MOLLETON . DAMPER COVERS . RUBBER BLANKETS

"Should I ...

INSTALL OFFSET EQUIPMENT?"

A complete survey of this vital question will be presented by Walter E. Soderstrom at the DMAA Convention to be held in conjunction with the UTA Convention in Cincinnati in September.

The September issue of The Photo-Lithographer, the fast growing lithographed publication, will carry much information on this important question. In addition to discussing this question, The Photo-Lithographer will present a pictorial and factual review of equipment and supplies offered for sale to lithographic establishments.

If you own, or are planning to buy lithographic equipment and supplies, you can secure invaluable information from the pages of The Photo-Lithographer. The amazing growth of The Photo-Lithographer is attributed to the valuable editorial content that is a part of every issue.

In addition to securing information on this vital question, "Installing Offset Equipment" you will find articles similar in nature to those which have been carried in recent issues of THE PHOTO-LITHOGRAPHER:

- 1. COSTING—ESTIMATING AND SELLING LITHOGRAPHY
- PRODUCTION STANDARDS AND ECO-NOMIC HOURLY COSTS
- 3. BUILDING LITHOGRAPHIC SALES
- 4. SCHEDULING WORK IN A LITHOGRAPHIC PLANT
- SELECTING TYPE FOR PHOTO-LITHO-GRAPHY
- 6. BUILDING BUSINESS WITH CONTRACTS
- 7. GRAINING LITHOGRAPHIC PLATES
- 8. COSTS OF OPERATING THE MULTILITH

THE	PHOTO-L	ITHO	GRAP	HE	R
1776	Broadway.	New	York.	N.	Y.

You may enter our subscription to The Photo-Lithographer (\$3 per year), to begin with the......

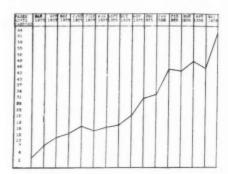
You may send us such back issues as are available at \$.25 per copy.

We enclose herewith our check for \$.....

Name	Company	
Address	City and State	

A Message to GRAPHIC ART SUPPLIERS

● Equipment manufacturers and dealers, paper mills and distributors and all others desirous of cultivating the rich, growing lithographic market in the United States and Canada, are invited to consider the opportunity offered by The Photo-Lithographer, the fastest growing publication catering to this field.



Rapid growth of The Photo-Lithographer

The September issue of THE PHOTO-LITHOGRAPHER, in addition to going to every owner of lithographic equipment in the United States and Canada, will be distributed at the United Typothetae, the DMAA conventions in Cincinnati and the National Association of Photo-Lithographers' convention scheduled to be held in Atlantic City in September. Distribution will be 6.000 copies.

The September issue will review, pictorially and factually, equipment and supplies offered for sale.

You can tell your story to the cream of the graphic arts buying market economically and effectively. Because of Wire-O binding, in addition to taking space you can carry:

An insert on any kind of paper printed or lithographed as you desire.

A swatched sheet, an odd size, a novel fold, a diecut piece, or, in fact, almost anything which can be wire-bound into the issue.

A sample of cloth, board or even zinc to those who are in the market.

Your advertisement can carry a second color, red, and be placed in the front section of this outstanding issue.

We believe you will do much toward increasing your sales by telling your story in the September issue of The Photo-Lithographer. Complete coverage of this rich market may be had for as little as \$75.00 per page.

For complete information write

The

PHOTO-LITHOGRAPHER 1776 Broadway . New York, N. Y.

U. V. ALBUMIN

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U. V. ASPHALT BASE

U. V. DEVELOPING INK

THESE THREE MAKE UP THE PITMAN U.V. ALBUMIN PROCESS

The U. V. ALBUMIN is the sensitizer which dissolves readily, coats smoothly, exposes quickly and develops easily under all weather conditions.

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IN BINGHAMTON, N. Y.

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no "tackiness" in hot weather

Vulcan Litholastic Rollers are free from "tackiness" in hot weather.

Not one complaint on "tackiness" was received from Litholastic users during all the heat of the last three summers.

In fact, heat and humidity mean nothing to these rollers: they are entirely unaffected by temperature changes.

They are also free from swelling or shrinkage, maintaining absolutely uniform diametrical measurements.

Vulcan Litholastic Rollers promote good presswork and save money.

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Other Vulcan products which promote good presswork and save money: VULCAN "Red" Offset Blankets

VULCAN "Black" Blankets (Style 808)

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"La-dees and Gen-tul-men! I have here"

THE days of the old medicine man have passed. Gone too is the high-pressure sales talk about the cure-all powers of his famous snake-oil, guaranteed to cure everything from Grampa's lumbago to Baby's colic, or even produce a darn fine polish on the "settin'-room" furniture.

Today a more intelligent buying public refuses to be hoodwinked by improbable claims. The special serums and vaccines which now prevent illnesses, once considered to be the inevitable lot of mankind, are used specifically for the *purpose* for which they were developed.

In the production of photo-lithography, many different Ideal roller materials, designed for every

purpose, are now available. These materials not only prevent the numerous troubles which every press operator used to accept as just "part of the game" but they assure him of a high, uniform quality of work.

The fact that a roller will function with only minor difficulties does not necessarily mean that it is the best roller for the particular purpose.

The life work of this company is dedicated to the progressive development of a special roller for every type of press and for every class of work, and it is for this reason that Ideals are

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IDEAL ROLLER & MFG. CO.

CHICAGO · · · NEW YORK





Why Are Macbeth Lamps Used In Most Plants?

DBVIOUSLY, Macbeths have something. You can, of course, bring up the highlights and shadows with any type of camera lamp. But, those elusive middle tones! That's where Macbeths shine. Result, brilliant contrasty negatives.

Illustration shows our new type B16 printing lamp, the world's best. Covers better the edges and corners of the large frames. No halation. No fuzzy edges.

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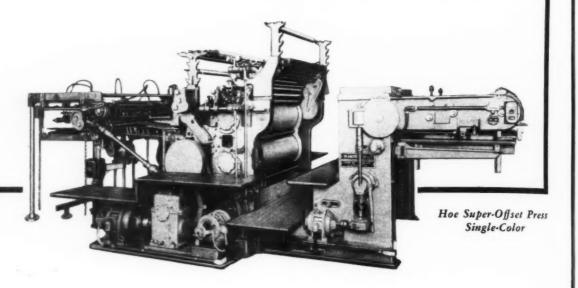
for ork,

You can have glass diffusers on any Macbeth lamps, if you want them.

Macbeth Arc Lamp Co., Philadelphia, Pa.

Macbeth World's Standard Photo Lamps

But look at the record BEFORE YOU DECIDE



Take a look at the press, of course. Be sure it possesses such modern improvements as pre-loaded anti-friction cylinder bearings; positive sheet-registering and slow down mechanism; complete control of ink and water while the press is running. Make certain the strength to endure has been built-in with a one-piece bed plate; rigid alignment of the entire press; heavy solid frames with uncapped cylinder openings.

Features like these are responsible in their sum total

BOSTON

for the profitable performance of a press. But for the acid test, look at the production record... the month to month accomplishment. There's where the Hoe Super-Offset Press shines, as witnessed by many satisfied owners throughout the country. One recent record, taken over a six months' period, including all plate and blanket changes, press washups, etc., shows the Hoe Super-Offset Press producing 4,100 sheets per hour. We have other records, equally impressive, to show you... before you decide. Write us.

PHOE

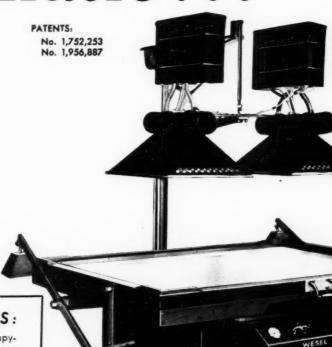
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Automatic...



EXCLUSIVE FEATURES:

- The only Vacuum Machine occupying less than half the floor space of the old style vacuum frame.
- The only unit requiring no clamps, hooks, fastenings, or screws of any kind.
- The only unit with automatic electric vacuum control and reserve vacuum tank, saving approximately four-fifths electrical current for pump.
- The only unit with centralized control from convenient panel board.

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- The only unit with "quartz crystal" glass, decreasing exposure time about twenty-five percent.
- The only unit involving no electrical wiring cost upon installation.
- The only unit with counter-balanced horizontal arc lamp.
- The only machine consisting of alloperating mechanism in one integral unit

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The TALK

of the trade-

*You don't even have to turn on the electric switch. This new Wesel Horizontal Vacuum Printing Machine operates automatically! No fussing, fuming, fiddling, or fidgeting with gadgets and controls... no hooks, clamps, or fastenings of any kind whatever to be adjusted...

CONTACT IN LESS THAN TWO SECONDS! The new vacuum reserve tank is automatic. The operation is similar to an electric refrigerator. The automatic vacuum control operates the power plant of the printing machine with no attention whatever . . .

All-metal construction. Power plant one-hundred percent ball-bearing; noiseless, smokeless, and vibrationless, mounted on compression springs. The rubber blanket is of a new heat-resisting composition, with pneumatic air-bead, affording positive sealed contact. Automatic arc lamp timer and relay. Made in all standard sizes. Write for particulars. Can be seen in our Chicago and New York Display Rooms.

WESEL MANUFACTURING COMPANY

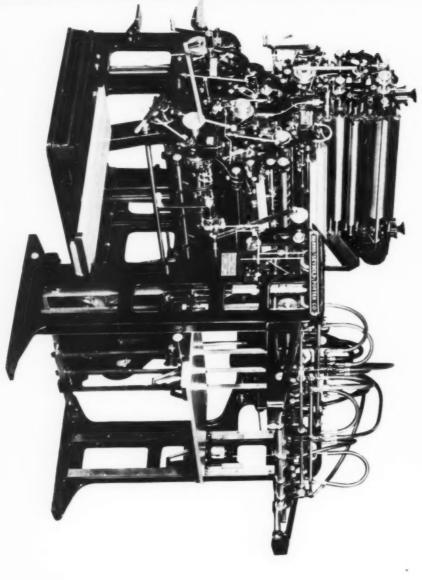
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NEW YORK: 408 4th Ave. . CHICAGO: 201 N. Wells Bldg. . SAN FRANCISCO: 545 Samsome St.

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New Markets, higher volumes, greater profits have been brought into being in a new way by this most popular offset press of the day—the Harris EL, 22 x 34, Single Color Offset. Embodying all the refinements that make all Harris Presses world standards, it is a bare necessity in the plant of the photo-lithographer. In it are brought to a peak, speed, accuracy, smooth money making efficiency.

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GENERAL OFFICES: 4510 East 71st Street, Cleveland, Ohio HARRIS SALES OFFICES: New York, 330 West 42nd Street; CHICAGO, 343 South Dearborn St. DAYTON, 813 Washington St. SAN FRANCISCO, 420 Market St., * Factories: CLEVELAND * DAYTON

EL 22 × 34 SINGLE COLOR OFFSET

The PHOTO-LITHOGRAPHER

PUBLISHED IN THE INTERESTS OF LITHOGRAPHERS TO INCREASE SALES EFFICIENCY AND QUALITY

VOLUME 4

JULY, 1936

NUMBER 7

Program Ready for National Convention

Prominent Industry Experts Will Discuss Pertinent Lithographic Problems Covering Shop Management, Press and Plate Technique

A THOROUGH, practical program covering many important phases of lithographic plate making, presswork and plant management has been arranged for the convention of the National Association of Photo-Lithographers which will be held in Atlantic City, N. J., September 18 through 20. Outstanding subjects have been assigned to recognized lithographic experts who will discuss pertinent problems of interest to lithographic executives.

After the convention's official opening at the Hotel Traymore, association business will be launched immediately with election of new members, treasurer's report, secretary's report and a general discussion of the organization's future policies and activities. A board of directors will be elected and Captain L. B. Montfort, counsel to the N. A. P. L., will address the gathering on legal methods and procedure for price stabilization and establishment of fair trade practices.

On Friday evening, September 18, there will be a series of important meetings of interest to those engaged in the production of various lithographic specialties. Members will discuss such vital classifications as railroad, steamship and truck tariffs, insurance statements and book work. Following these sessions, an analysis of uniform cost systems, hourly costs and plant budgeting will take place, with Wm. J. Volz, Sackett & Wilhelms Lithographing Corp., Brooklyn, N. Y., presiding.

The program committee has been fortunate in securing the acceptance of Harvey Glover, Sweeney Lithograph Company, Belleville, N. J., one of the best known craftsmen in the graphic arts, to discuss how unusual problems in lithographic plants have been successfully solved. Mr. Glover was for many years president of the Litho Club of New York and has been one of the leading figures in the N. Y. Club of Printing House Craftsmen.

The first of the technical discussions will take place on Saturday morning, September 19, when A. P. Reynolds,

chemist for the Spaulding-Moss Company, Boston, will present a talk on plate graining. He will cover the importance of proper size and depth of the grain on plates and how to obtain such grains.

Wm. C. Huebner will address the meeting on the relative merits and uses of paper, film and glass negatives, with relation to the quality and price of work to be turned out. He will stress the importance of better negatives, and halftones, and he will discuss dot etching, stripping and deep etch.

Under the chairmanship of Summerfield Eney, Champion Coated Paper Company, an intensive press problem session will be held, covering such phases as quality production for a long run from albumen plates; how to avoid blanket difficulties, picking, streaking, etc. Mr. Eney will also advise on the solution of other problems that are trequently met with in the pressroom.

Among the other subjects to be taken up at the technical discussion on Saturday are the following:

How to insure uniform margins on backup sheets and how to avoid uneven margins throughout the manufacturing process.

How to avoid scumming and tinting of plates. How to make better plates involving sensitizing, etching, deep etch for long runs.

In order that the fullest value may be realized from the practical subjects outlined above, an invitation has been extended to all who plan to attend the convention to prepare practical questions for submission at the meetings themselves, or to be sent beforehand to the secretary of the association who will hand them over to speakers for consideration. Every effort is being made to assure as complete a treatment as possible of all subjects now scheduled.

Further details regarding the convention or program may be secured from the secretary at association headquarters, 1776 Broadway, New York, N. Y.

Systemitizing the Offset Job

Orderliness is the Key to Successful Operation in the Lithographic Plant. How One Concern Does It

By WILLIAM WOLFSON

Ardlee Service, Inc.

F OR many are called, but few are chosen" is a biblical quotation which comes to mind when the many quotations made are considered. How delightful would it be were every job estimated upon actually secured and put through the plant. Indeed, a definite percentage of such potential business begins and ends with the "quote."

Nevertheless, records must be kept. Occasions arise when months after it is necessary to resurrect a quotation interred in the files—thus proving that many jobs are merely deferred and not lost.

Because most of the forms we use are not seen by outsiders, they are home-made ones. Typewritten lines. Pen-and-ink ruling. While not striking specimens of artistic production, they are adequate and serve the purposes for which they are intended.

A standard sheet for estimating is of prime importance. With items and steps before the eye, even the amateur or inexperienced estimator is not prone to omit anything. It is our policy to train all salesmen, as well as office assistants contacting visiting purchasers, to estimate. Salesmen who have been with us for years are now qualified to do their own estimating. The younger men make out their own estimates, but these must be passed upon by someone who is authorized to check figures carefully.

Every calculation made in connection with the estimate appears on the back of the blank. In the event an error occurs, we want to know how it was made.

The estimating form is made out in duplicate, through use of a pencil carbon sheet. A copy must be turned in for the master file; and one copy is retained for the salesman's own file, which he refers to frequently and follows up. Of course, when an intricate estimate is encountered, or a very large order looms on the horizon even the experienced men go over their estimates with the heads of the company. A reproduction of our estimate blank is given here.

Submitting the Estimate

Whether or not the figure is telephoned or tendered personally by our salesmen, another form is always made out (also in duplicate). A copy is mailed to the prospective buyer. Inasmuch as this meets the eye of an outsider, it is a little more elaborate—hand-drawn by one of our artists. The form is reproduced here.

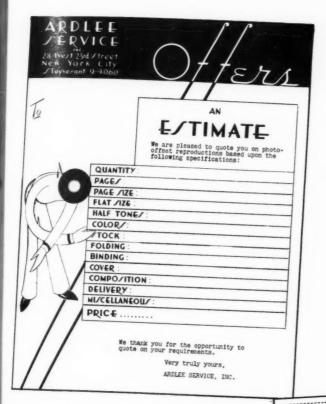
As will be noted, all details concerning the job are listed.

Estimating form used in the firm's office as soon as a request for quotation comes in. The form is made out in duplicate—one copy for the office files and one for the salesman.

Should the order be received, it is carefully checked against this form. If discrepancies are found, these are at once righted with the customer. Therefore, controversies are eliminated upon billing.

The form in question has been well received. In fact, many of our customers have adopted it in their own routine. Others have made some changes and utilized it as a direct mail piece, offering wares. In passing, permit me to mention

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that it pays to exercise care and thought upon any kind of form that goes to customers. Any number of our collection letters brought in orders for similar ones from customers. When we moved to our present quarters, we issued a rather attractive removal notice. Customers liked this so well that at least half dozen used the same art work, or with slight changes, for their own requirements. We were well repaid for the expense we went to.

Entering the Order

All orders are made out upon the form reproduced. This is a letterhead size sheet, big enough not to be overlooked. Every item pertaining to the order is recorded thereon, as well as special instructions to the various departments.

To this order blank is attached the copy of the salesman's quotation. In the event of an order taken at the desk of a buyer, or in the office, without an estimate form available, the detailed estimate is written out on the back of this order form. Thus the various elements of a job are never lost sight of—a very helpful procedure, we have discovered.

The customer's purchase order is also attached to this form. Where no such confirmation is received by us, we write a

Above is shown the quotation form sent out to customers. More attractive layout and artwork, naturally. Below is a sheet from the loose leaf book used by clerks in entering the day's orders.

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	USE OTHER SIDE FOR DETAILED FIGURES

At the left is reproduced the form on which all orders are made out. Care is taken to set down in writing every particular relating to the job. No detail must be overlooked if troublesome situations are to be avoided later.

letter of acknowledgment to the customer. This contains full particulars and the price. This practice is made necessary by the fact that many orders are secured which are given verbally. We found that many firms do not want the salesman to make out an order for them to sign. It is important, therefore, to confirm such orders to avoid misunderstanding and trouble later. Many minor combination run

THE PHOTO-LITHOGRAPHER

jobs, especially with old customers, do not receive this treatment. But even combination run jobs which total \$25 or more are handled in this manner. Often when the customer receives a confirmation he finds that through omission on his part or on the part of the salesman, certain features were not mentioned. We are then enabled to straighten out such matters promptly.

Next, the order blank and accompanying material are turned over to the order clerks. They enter the order on a numbered line in a loose-leaf book. A page from this book is shown.

Data from the order form is then entered upon a shop order blank. (See reproduction). This is numbered and the form pasted onto a large envelope. Copy and envelope are then turned over to the plant. This envelope and all copy are routed through every department, and referred to in every operation.

At the same time the order clerk makes out a file envelope for office use. (See reproduction). This also contains complete particulars of the job, our number and the customer's number, the customer's name and address, and the price. This envelope is held in an open file until a sample of the completed job comes through the plant. This sample, order, estimate and other sheets are inserted. The billing department makes out invoices from this envelope.

Observe that this envelope carries space for outside purchases: paper stock, composition, bindery work, etc. All outside purchases must be billed to us immediately upon delivery; and as soon as invoices come in, they are at once entered upon the envelope.

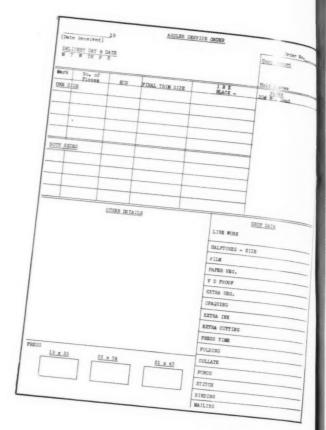
Routing Orders Through the Plant

With the job envelope and copy goes a little paper tab punched for hanging, and bearing the number of the job. A control board is part of the system. This board was described in an earlier issue of THE PHOTO-LITHOGRAPHER and is again reproduced to complete the picture.

The tag is hung in its proper position; and as the various stages of work are completed, the tag is moved from hook to hook.

The shop order blank which is pasted onto a large envelope is reproduced at the top of this page. Copy and envelope are then routed through the plant. The clerk also makes out a file envelope for office use (right). Below is shown the little paper tab which is hung on the control board to trace the progress of the job as it goes through the shop.

	РНОТО	STRIPPER	OPAQUER	PLATE	PRESS	BINDERY
HONDAY	200 M	0.0.0.0	0.0.00		1.1.1	1111111
TUESDAY	0.0000.0	100.00	.11.1.1	0.0.0	1111	888.00 0
WEDNESDAY	.00.0.0					00.000.0
THURSDAY	00.0.0.0	100.00.0		000.0.	0.00.0	0.00.00
FRIDAY	.00.0.0.	1.1.1.1.			11	100.1100
SATURDAY	0.0.0.00		100.0.0		10.1.1	1000 700





Glycerine's Use in Lithography

Extensive Possibilities Said to Exist for Broader Use of This Substance at Many Points in the Course of Lithographic Work

By Georgia Leffingwell, Ph. D.

PROBABLY no other product of its kind has been adapted to such a variety of uses in the lithographic industry as glycerine. Practically every photo-lithographer knows this versatile substance to some extent, if only as an essential constituent of engravers' inks and in compositions used for printers' rollers in general. Comparatively few, however, appreciate the wider possibilities which glycerine offers and which may be advantageously utilized in various processes of lithography.

In the lithographic industry changes in basic methods and factors of reproduction practice naturally proceed slowly. Yet every plant has its own special formulae for the compounding of its various washes and solutions, its own "trade secrets" for maintaining the high standard of its finished work.

It has been said: "Quality of production certainly follows in the train of photo-lithography, for photo-lithography is an exact science." Since so much depends on precise operations, therefore, in achieving satisfactory reproductions, many points must necessarily be considered in addition to the primary question of efficient apparatus.

Every photo-lithographer, for this reason, is constantly on the lookout for ways to improve still further his processes of reproduction. It is always of interest, therefore, to know of methods which have been successfully tried elsewhere and of ingredients which have proved their value in the composition of formulae for specific operations.

The use of glycerine in the preparation of a coating for transfer paper is perhaps its most widely valuable application in photo-lithography. Both Warren C. Browne, long recognized as an outstanding authority on all questions of lithography, in his "Practical Text Book of Lithography" and G. K. Henderson, in his "American Text-Book of Lithography" discuss the advantages of glycerine in making transfers from type on an ordinary type press.

A recommended formula for a good glycerine-containing coating for transfer paper calls for:

4 oz. starch 8 oz. French glue or gelatine 16 oz. boiling water 6 oz. glycerine

Soak both the starch and the French glue or gelatine thoroughly in water to soften them. Pour the boiling water slow-ly into the starch, stirring steadily. When thoroughly cooked, add the French glue or gelatine and then the glycerine.

This formula will produce papers Number 1, 3, 4, 5. To transfer paper for engraved work, 10 oz. of glycerine should be used. In recommending this formula, the further suggestion is advanced that the addition of the white of one or two eggs, thoroughly beaten, will improve the transferring qualities of the composition. To ascertain readily which

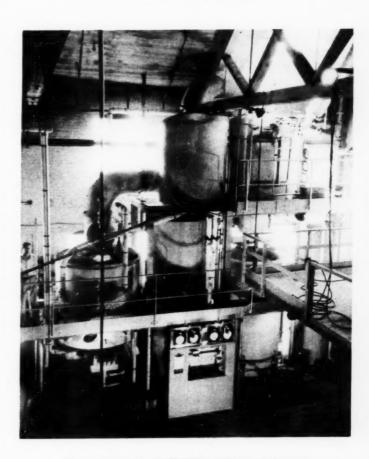
side of the paper carries the coating, a drop of gum with a little coloring matter may be used.

In further discussing the subject of coatings, Browne advocates that in practice the imported paper and the French folio paper be dampened previous to their use on the back with a mixture of one ounce of glycerine to two, three, or four ounces of water. This, he states, will keep the transfer coating of the paper moist from twelve to twenty-four hours.

This dampening solution, in which the unique powers of glycerine in absorbing and retaining moisture are utilized, must be varied according to weather conditions, as on a dry day more glycerine is necessary to keep the paper in a moist condition than on a damp day.

The addition of glycerine to the coating for ever-damp

(Continued on page 24)



Scene above shows glycerine refining equipment in one of the large glycerine producing plants.

MODERNIZATION Through F. H. A.

Obsolescence Eliminated by Many Plants Taking Advantage of Federal Bureau's Cooperation on Loans

INCREASING competition necessitating high speed production of quality work is causing lithographers to replace worn out and obsolete equipment with modern machinery and to improve and enlarge their plants to permit better operation of their departments.

A case in point where obsolete equipment which was retarding progress and making competition harder to meet, is that of the American Lithograph and Printing Company, of Des Moines, Iowa. A 16-year-old 20 x 30-inch offset press, despite its having been rebuilt twice, was showing wear so much that it was well nigh impossible to get good register. Besides, 3,000 to 3,500 impressions an hour was top speed for the noisy machine.

After several years of planning, the American Lithograph and Printing Company finally decided to replace the press, installing a new 22x34-inch machine, capable of 4,000 to 4,500 impressions per hour. In addition to perfect registrations, running double folio stock is another advantage of the new equipment.

"We could have gone on a while longer with the old equipment," said Mr. A. H. Edwards, "but competition in our business is increasing so that quality work, plus price means getting the business. Modern machinery with greater speeds, larger production and perfection of work, enable us to get more business, to say nothing of pleasing our customers. The difference of 1,000 to 1,500 printed sheets per hour, plus perfect registration, means quality work at a lower operating cost."

Trouble-making obsolete equipment is not only expensive to operate but often a breakdown of slow production holds up the activities in other departments, thus increasing the cost beyond the press room.

What One Plant Did

The experience of the American Lithograph and Printing Company is an example of what lithographers can do to improve production, financing the purchase and installation of new equipment and machinery under the Modernization Credit Plan of the Federal Housing Administration. Government-insured loans up to \$50,000 may be borrowed to purchase machinery and to make plant improvements and enlargements. Loans may run as long as five years, but must be repaid in equal monthly installments.

The Federal Housing Administration does not lend money. It insures commercial banks, trust companies and other lending agencies against loss up to 10 per cent of the modernization credit extended. Interest and other charges may be a low as the bank and customer agree to, but in no case can they total more than the equivalent of a \$5 discount per \$100 face value of a one year note.

Under a recent amendment to the National Housing Act modernization credit to finance purchase and installation of machinery and equipment must run \$2,000 or more; and lithographers who rent their plants must have a lease extending at least six months beyond the maturity of the loan.

For two years the Western Lithographic Plate and Supply Company of St. Louis has been working day and night to fill its orders. Lack of equipment and insufficient plant space necessitated extra shifts. With business increasing due to advertising and an aggressive sales policy; the concern finally decided to build its own plant large enough to permit the use of additional equipment. Cheaper rent, too, made the change advantageous.

Installed Plate Grainers

The company installed two new plate graining machine, and other equipment which increases and facilitates production and handling of orders in the time promised.

"The change in quarters, almost 50 per cent larger in square feet of plant space, and the installation of machinery and equipment was achieved without difficulty, thanks to the Modernization Credit Plan," said E. E. Fickenwirth. "We are now taking care of our trade without rushing at top speed all of the time."

A branch of the concern, located in Chicago, also moved to new quarters, the modern plant being specially adapted to the production of better grained and regrained lithographic plates.

In addition to equipment and machinery peculiar to the business and improvements in plants, lithographers may also finance other improvements and modernization with government-insured funds. Heating, ventilating and electrical installations are eligible, as well as the purchase of certain types of motors. So too are air conditioning systems, elevators, fire prevention installations and other things designed to improve operation.

Moves to New Quarters

Illinois Litho Plate Graining Company is now occupying new quarters at 913-921 W. Van Buren St., Chicago, in a modern plant especially adapted for the efficient graining of lithographic plates. The new quarters are in the James S. Kiper Building.

Named Wire - O Licensee

Latest licensee appointed to produce Wire-O Binding is the Schwabacker-Frey Company, San Francisco and Los Angeles. The necessary equipment for turning out this popular type of binding has already been installed in the firm's San Francisco plant.

Lithography's Place in the Drug Field

BY JOHNSON ROGERS

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(Part of an Address Delivered at the Lithographers National Association Convention)

PRESENT trends are distinctly favorable to lithography as far as the drug industry is concerned, and I believe it is always good judgment to ride the waves and take advantage of trends. I will attempt to paint the picture of what these trends are.

I have spent all of my business life in the drug trade.

Twenty-five years ago the retail drug stores of the country were much alike. They sold the same kind of merchandise at the same prices and did approximately the same volume of business and everything was very pleasant and profitable. The wholesale drug establishments of the country were very much alike. Their businesses were good and profitable. They did business along lines similar to the lines practiced by other wholesale drug companies. And, manufacturers were very much like each other in their attitude of complacency. Their attitude toward the trade was: "We create the demand. You fill it." Their attitude to the trade paper was, "If you are good boys we will help support you a little bit." And their attitude toward the lithographer was something like this.

Recently I made a call upon a prominent drug manufacturer typically representative of drug manufacturers about twenty-five years ago. He had just made, through a lithographer, a startlingly large investment for him, 5,000 window displays, so I suggested that perhaps he would use some of his advertising space to announce those window displays to the trade.

No, no, no, he didn't want to do that.

I suggested if he wanted to use the space for other purposes, we would be glad to give free publicity to those displays.

"No, no, don't do that. We don't want anybody to know we have those window displays.'

I said, "Why have you bought them?"

"Oh, every once in a while one of our salesmen writes in that he has got to have a window display, so we get them. These 5,000, if we are careful with them, will last us five or ten years."

And many of my readers who have been in lithography for a long period realize that is typical of the attitude of the drug trade manufacturers of twenty-five years ago.

Today the situation is very different. In the retail trade instead of having drug stores that are very much like each other, we have independents, including the neighborhood stores in the large city and the main street stores in the small town, and they are quite unlike each other. We have the chains in big cities and they are getting into the smaller towns. We have the frankly price appeal stores, the pineboard stores, the ethical prescription stores, we have the perfume doing business in a somewhat different manner fror ers, and we have the department stores and the syndic res, the syndicate stores being Woolworth's and Gra and stores of that type who have found the drug ery profitable and who have gone into it.

holesale drug business instead of having the old lis saler who was principally a banker, we have the rvice wholesalers and mutual wholesalers, sunlers, short line, and what the others choose to call "gy, , representing problems for the manufacturer, all

presenting a very complex picture indeed.

And the manufacturer has changed, and for excellent reasons. Today he is intensely alert and sensitive to trade relations and to efforts to persuade the trade to buy more and to help the trade to sell more of its merchandise, and it is right here that in my opinion in the manufacturer's efforts to persuade the retailer to buy more and in his efforts to help the retailer to sell more that lithography is playing an ever increasingly important part.

The number of manufacturers who at one time said, "We create the demand; you fill it" is steadily decreasing. In fact, they are a very small group today, because they have found that although advertising is their lifeblood and although advertising is the potent force which keeps their businesses alive, that in most cases and with the exception of extraordinary instances of good luck or advertising copy writing genius, that figured on the basis of returns from consumer advertising alone, all consumer advertising used alone is wasteful, for this reason: Consumer advertising used alone is powerful, is potent and will create many customers who will go to the drug store or to the other shop and demand the advertise product in spite of all the obstacles thrown in the way, but if, for example, \$1,000,000 spent in consumer advertising will create 1,000,000 customers who will go to the store and ask for the product specifically by its name, if it is that good is it not also true that while doing that job it is creating another million half-sold and perhaps 2,000,000 quarter-sold customers?

For example, here are same figures concerning products all of which, with one exception, perhaps, are consumer advertised to the extent of a million or more dollars a year, Last summer for our Drug Trade News and Drug Topics we made an extensive survey, including tests made in aggressive merchandising drug stores in New York, to determine the difference in sales of leading advertised products when consumer advertising alone had to do the job, where there was no reminder in the store that the product was sold there, and when the product was displayed. In the first week in some five stores we made a test and every sale made of Listerine was the result of advertising or previous use of the product alone because people came in and asked for Listerine, where as in the second week Listerine was displayed. Listerine was price marked, and there people entering the store without the intention to buy were reminded of the product, had the opportunity to buy it and did buy it.

In the first week 129 bottles were sold; in the second week

240, an increase of 86 per cent.

THE PHOTO-LITHOGRAPHER

In a similar test on Sal Hepatica, in the first week 57, in the second 156, a sales increase of 173 per cent.

In the case of Pepsodent, in the first week 61 tubes were sold and the second week 150, an increase of 146 per cent.

In the case of Absorbine, Jr., the first week 15 bottles were sold, the second week 50, an increase of 233 per cent.

Pond's Cold Cream—first week 91 jars were sold, in the second 178, a sales increase of 96 per cent.

In the case of Bayer's Aspirin, in the first week 276 and the second week 531, a sales increase of 92 per cent.

Phillips' Milk of Magnesia, the first week 101 bottles sold, the second week 183, and increase of 81 per cent.

These sales increases simply represented one-half sold customers being made into fully sold customers.

Now this is not necessarily a testimonial of the value of lithography as such, because no lithography or special lithography of any sort was used in connection with these increased sales, but it does point to an opportunity for lithography and to one of the principal and primary reasons, in my opinion, why manufacturers of the drug trade are buying lithography today; namely, they are using lithography as a vehicle or as a tool by the use of which a store display for the merchandise is secured which might never otherwise be obtained.

Let's take, for example, selling Woolworth's or any other chain of syndicate stores; it is as we all know a difficult problem, it requires much negotiation and trial and test, but once the Woolworth chain is sold, your product has the opportunity to speak for itself because a Woolworth store buys nothing which it does not display. Its entire stock is on display. But the drug store, stocking some 6,000 items, is very fortunate if the owner or proprietor or manager is sufficiently able and clever to put ten per cent of his total stock of merchandise on display, the result being that there is a great deal of competition among manufacturers to get that display space which is available in the drug store and in the drug store window.

Lithography's Importance

There is not a manufacturer in the drug trade today, in my opinion, who is not aware of the value of that display or that display space in the drug store. There are too many outstanding examples which are too well known to everyone in the drug trade to leave any question of doubt about the value of that effort to get a display for the merhandise, either in the window or on the counter of the drug store, although here are some excellent examples.

I recall very well, as perhaps you will, the introduction in this country of the product called Kotex. I believe I was at that time the first wholesaler in the country to buy it and one of the first salesmen to go out on the street and sell it. Kotex was one of the most marvelous and most sensational distribution successes that the drug trade or any trade in this country ever had. Within thirty days from the introduction and first announcement of that product, it had distribution in

practically 100 per cent of the drug stores of the country. So the manufacturers, encouraged by the success of that distribution which represented a huge volume of business for the manufacturers of the product, at once expanded their production facilities, expecting that the repeat business would carry them on immediately to glory.

But at the end of thirty days, with distribution completed, the repeat business didn't come, nor did it come at the end of sixty days nor ninety days nor 120 days. And why? Well, this was twelve years ago, or perhaps thirteen, and these are fast moving times. Maybe the public was ready for Kotex but the women of the country weren't ready to go into drug stores and ask for it. They could not overcome their natural embarrassment, their timidity in going in to ask for a product of that character.

Lithography to the Rescue

And so it was with warehouses piling up with Kotex, with renting abandoned churches to put more Kotex in because these production machines were turning it out, that finally lithography was called upon and a window display created and an inside store display created, and you know the story from then on. With displays in windows, with those displays inside the store women were convinced that other women were going in and asking for the product, it was all right to do it, there was no embarrassment attached to it, and they could try it and see if it was what the consumer advertising claimed, and Kotex rode on to success and glory.

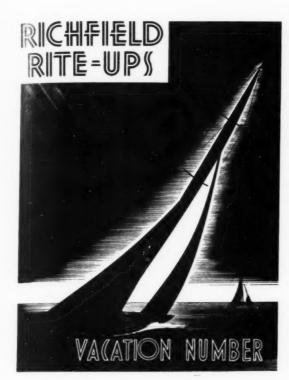
You will recall that as little as fifteen years ago it was past imagination to find any antiseptic bandage or gauze or any product of Johnson & Johnson's or Bauer & Black's actually on display in the drug stores of the country. Those two manufacturers were very big, they were very successful in their way, their salesmen were going into drug stores and asking the druggist, "What do you want to order from Johnson & Johnson today?" or "What do you want to order from Bauer & Black today?" I have heard it many times because in those days I was calling on and selling druggists myself. It was the only suggestion those salesmen had to make.

But about seven or eight years ago some smart lithography salesman persuaded Johnson & Johnson and Bauer & Black that it might be a good idea to bring their products out of hiding in the drug stores and put them in window displays and counter displays where people would see them and be reminded that they might need them sometime. There are today no two more successful users of lithography in the country. It brought their merchandise out of hiding, new pieces of lithography have followed each other in quick succession, and their sales are up as a result.

(The second half of this article will appear next month.)

Handling a Difficult Problem

One photo-lithographer deducts all commission due the salesman on all orders sold below established prices. This is an effective way to spike such selling.



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THE original definition of "house organ" referred to a publication which devoted itself exclusively to the affairs of the house which produced it, and limited its circulation to the employees and the sales organization—dealers, distributors, etc.

Richfield Rite-Ups is just that kind of a house magazine, From a few sheets stapled together it has grown to an eight, twelve and sixteen-page booklet with a page size of $8\frac{1}{2}$ " x 11". Not only is it treasured by its readers, but its fame has spread at home and abroad. Requests for sample copies come regularly to the desk of Robert E. Billings, the editor.

Mr. Billings, who is an able assistant to genial B. N. Pollak, Richfield advertising manager, is the creator. It is his baby, and the paternal care he bestowed upon it has enabled the lusty infant to prosper and to do a man sized job of cementing the bonds of lovalty and good-will.

Robert E. Billings not only writes entertaining, educational copy, but draws many cover designs, captions and incidental illustrations. He also personally pastes up page layouts. When copy is received by Ardlee Service, New York photo-lithographer, it is a joy to behold. Strip-ins are accurately scaled. All instructions are lucid. It is the kind of copy every photo-offset house welcomes with three cheers.

Mr. Billings knows every layout trick—and then some. He is always originating new effects. He knows how to apply benday shading sheets perfectly. One of the reasons his house organ is outstanding is because he has made himself thoroughly conversant with all details of production; he keeps informed of new developments; and he is quick to try out new ideas.

So highly regarded is Richfield Rite-Ups that should other duties cause a delay of a few days in publication, Mr. Billings is deluged with calls from those who fear their copy was lost.

House Organ CLICKS in a Big Way

Richfield Oil Company's Monthly Publication - Produced Entirely by Photo - Lithography - Wins Well Merited Fame over a Long Period

Reproduced at the left is a typical cover of "Richfield Rite-Ups", the popular monthly house organ described in the article below

Since he discovered photo-offset years ago, Mr. Billings never ceases to be intrigued with the further possibilities of this production method, so expressive a medium for his creative genius. He, of course, prepares many other pieces—the majority of which go on offset presses. Should Rite-Ups reach its thousandth issue, as undoubtedly it will, the chances are that each and every one will be produced by photo-offset.



GLYCERINE'S USE IN LITHOGRAPHY

(Continued from Page 19)

transfer paper to keep it in a semi-moist condition is recommended by Henderson, who points out that it will adhere to the stone or plate without damping and is therefore particularly advantageous in transferring to zinc or aluminum plates. He notes further that being in a soft condition a solid transfer can be pulled with less ink than when dry transfer paper is used and a sharper result thus obtained. The same authority also suggests ever-damp transfer paper as useful for stripping or reversing transfers.

A good composition suggested for this purpose is made by placing two ounces of Irish seaweed or Carrageen moss in a pan with two quarts of water and bringing to a boil. Then add three-quarters of a pint of glycerine, one ounce of glucose, and one-half ounce gelatine and strain. Apply two coats to a good wove paper. (Ever-damp transfer paper

must be kept between zinc sheets in a cool place.)

A problem which the dry air of a hot summer day may bring to the offset pressman is trouble with his plates. On such a day almost every worker has at one time or another experienced the trouble of having his plate scum if the water is held down to where the ink prints with the best degree of depth and lustre. Glycerine, it has been found by some users, is of help in keeping the plate damp. Care must be taken, however, to keep it out of the rollers.

Still another application which has been reported for the moisture-retaining properties of glycerine is in the prevention of set-off on stone, when it is necessary to print two or more colors in succession without time being allowed for drying. The set-off when black or a dark color is followed by a light one may be almost, if not entirely prevented, by adding gly-

cerine to the damping water.

Helps Preserve Metal Plates

In many houses glycerine has been found a useful ingredient in preserving the work on metal plates when they are to be stored away for a considerable time. The printing ink is washed off the plate, and the job then rolled up in a nondrying preservative ink in which the hygroscopic properties of glycerine are utilized.

Warren C. Browne, in a treatise on "Offset Lithography," recommends the following formula, which the printer can compound himself, mixing sufficient quantity to last for considerable time:

Spermaceti	4	oz.
Beeswax	6	oz.
Good Black Litho. Ink	4	oz.
Olive Oil	1	fluid oz.
Glycerine	1/2	oz.

The wax and spermaceti are melted first. Then the ink is added in small quantities until dissolved and the oil well incorporated. Browne further recommends that a special

nap roller should be kept for this ink, and all jobs on plates that have to stand a long time, should be rolled in it. He points out that it will not oxidize on contact with the atmosphere and is easily washed out when the plate is again required.

In printing a series of glass negatives where accurate register is not so important, a solution using glycerine and gelatine has been found a useful money-saver by some lithographers. Felix Choice, another well-known authority in the lithographic field, discusses this usage as a substitute for collodion films in a treatise on "Printing-Down." He suggests that the lithographer, instead of using collodion films, which are not only very delicate to handle but expensive if extensively used, level each wet-plate negative on a stand, pour on a solution of glycerine and gelatine which will take about twelve hours in an ordinary warm room to dry, and then strip off, giving the following ingredients for a make-up solution: gelatine, five ounces; glycerine, five drams; sugar, five drams, water twenty ounces. For a ten by twelve inch plate about five ounces of this solution should be poured on.

Still another advantageous application which certain lithographers have found for glycerine is in collotype in the etching of the plate. Before commencing to print the plate is first levelled and soaked in a glycerine and water solution.

David Cumming, first lecturer on lithography in Heriot-Watt College, in Edinburgh, in his "Handbook of Lithography," makes a special point of this recommending a solution in the proportions of 500 cc. of glycerine, 400 cc. of water, and 30 cc. of ammonia. This solution should be left on the plate for approximately half an hour for best results. It is then removed by dabbing with a soft sponge.

On the basis of these varied uses for which glycerine has already demonstrated its value in the lithographing industry, there are sufficent indications to warrant further experiment by the individual plant with a view to wider utilization of this versatile product in photo-lithographic work. It is be hoped that lithographers generally will be interested to experiment further with a product which has already proven itself advantageous.

Students Secure Information on the Offset Process

Two hundred student printers of Associated Printers of St. Louis during the course of their thoroughgoing training, recently received latest information concerning offset printing at the plant of the Wolff Printing Company in St. Louis, where they studied the operations of the single and two-color

Harris 461/2x681/2 in. offset presses.

At this meeting, Wm. Guy Martin, vice-president and Chicago district sales manager of the Harris-Seybold-Potter Company, showed the group a motion picture covering the simple story of offset work from the making of the plate to the finished job. This was one of the first showings of the film and was very well received. Jack Blumer also of the Harris Chicago organization assisted in demonstrating the actual operation of the press.

The Salesman and the Estimator

A Discussion of the Importance of Close Cooperation Between the Men on the Firing Line and the Plant's Inside Staff

By James W. Hurlburt

WHEN a certain salesman first entered the offset field it was through the front door, with no experience at all in the practical end. He had some knowledge of the history and fundamentals of the process, but beyond that he was absolutely unversed. It happened that his first connection was with a rather large organization which specialized in black and white reproduction. The company was persuaded that his previous newspaper and selling experience gave him an advantage over other novices to the extent that they gave him a modest drawing account and put him to work at the task of building up a volume of business in house organs and news bulletins.

At first the business was fairly cut and dried, merely selling typing and black-and-white reproduction from a price list, but as his circle of customers began to grow he came into contact more and more with jobs which fell outside the pricelist and necessitated soliciting the services of the estimating

The first job of this type which he was asked to quote on happened to be an elaborate folder announcing the opening of a new department. The customer asked for an estimate on a folder in two colors, printed one side on a 17 x 22" sheet, with a French fold to 81/2 x 11". The customer was in a hurry to present the folder, and asked for a rush estimate. Full of enthusiasm at this large order, the first he had had an opportunity to bid on, the young salesman dashed back to his plant and laid the specifications on the estimator's desk.

"Mr. Smith," said the salesman, "Will you give me an estimate on this right away? The customer wants it back in an hour."

Misunderstanding Begets Friction

The estimator continued figuring for a moment before he looked up from the pile of quotation sheets before him, then he took the specifications and dropped them in a file basket.

"I'll figure it as soon as I can get to it," he replied, "I'll have to get this other stuff out first."

The salesman gestured impatiently.

"But I told you this customer wanted the estimate back in an hour. This is a big job. How long will it be before you can get to it?"

The estimator pointed to the pile of quotation sheets.

"All these people are in a hurry, too, and these jobs are Just as big as yours. I may be able to get to your sheet this afternoon, and perhaps not until tomorrow morning."

So saying he turned back to his work and ignored the salesman's further remonstrances. The latter became indignant

at what seemed like an obvious lack of consideration and waltzed into the sales manager's office with his tale of woe. The sales manager, realizing how big this particular job loomed in the eyes of the salesman, was sympathetic and promised to speak to the estimator. Meanwhile the salesman went back to his desk and brooded over the injustice of it all.

In a few minutes the estimator called the salesman to his desk. He was plainly out of sorts.

"Listen," he said, "I don't see why there should be so much excitement over this job, but the sales manager asked me to get you the estimate, so I suppose I'll have to do it. Now what's the run to be? You don't have it here."

The salesman had forgotten to ascertain this detail, but basing his guess on the number of copies of the customer's news bulletin he made a stab in the dark.

"Oh, he wants five or ten thousand."

"Five or ten thousand! There's a lot of difference there. Which does he want?"

The salesman gestured airily.

"Just figure on five, six, seven, eight, nine, and ten thou-

Detailed Data Vital

The estimator swore lustily and tore out a figurative handful of hair before he regained his composure.

"So that's all you want me to do! I'll figure five thousand and give you a price for additional thousands."

The salesman, a trifle awed by the storm he had unwittingly created, quickly agreed and went back to his desk. In another minute the telephone operator called him back to the estimating office. The estimator seemed even more upset than before.

"Say" he shouted, "What do you think these specification sheets are for! You haven't shown what kind of stock is to be used in the job".

Never having had experience with any other paper but 20# white sulphite, the salesman had failed to take this into consideration, but he remembered the customer has said something about a fancy paper, so he made another blind stab.

"Why, he told me to get figures on some sort of a fancy

paper," he replied.

"Fancy paper!" he exclaimed. "Are you aware that there are bond papers, book papers, ledger papers, onion skin papers, cover papers, and carbon papers-antique finishes, English finishes, enamel finishes, super-calendered finishes, plate finishes, hand finishes, linen finishes, ripple finishes, suede fin-

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ishes, woodgrain finishes, cockle finishes, and a dozen other finishes—the weight of the paper varies from about seven and a half to one hundred and fifty pounds to the ream—there are probably fifty or a hundred different shades and colors—and you want me to bid on 'some sort of a fancy paper.' I'm an estimator, not a mind reader."

"Well, you don't need to get sore about it," the salesman countered. "I don't see why you can't pick out five or six papers that you think might be all right, and give me the figures on those, then he can make his choice."

After he had shut the door between himself and the estimator, and could only faintly hear the imprecations that were being mouthed by the latter in his sanctum, the salesman collected his wits, and marched back to the sales mapager.

"Mr. Jones," he announced, "Mr. Smith is raising the roof back there and won't give me that estimate."

The sales manager told him to sit down and explain the situation. When the salesman finished, the sales manager brought out a number of paper sample books from a file cabinet. He pointed out to the salesman those papers he thought might be best suited for the job in question, gave an idea as to their respective price groups, and then suggested that the salesman take the samples and show them to the customer.

The salesman went back to his client and explained the reason for the failure to deliver a bid. The customer looked through his book and picked out a couple of samples which had not been in the group selected by the sales manager and asked for estimates on both.

Ignorance Downs Salesman

The papers which the client selected happened to be from very high price groups. One was a fine laid book stock and the other 100% rag content bond. The estimator gave the salesman his quotations and they were transmitted to the customer who, having a very limited acquaintance with printing problems, was amazed at the difference in price between this and his 20# bond news bulletins and asked for a reestimate on two other paper stocks, both of which happened to be low in quality, but of the same general appearance as the first two. Being as uninitiated as his customer, the salesman failed to realize the difficulty and decided that the estimator had discriminated against him. For this reason he asked the sales manager to do the estimating on the new specifications, without mentioning the former estimate on the highpriced papers. Of course the prices were much lower, which confirmed the salesman's suspicions regarding the estimator's prejudices, and made the customer think the company didn't know its business. The salesman showed his antagonism to the estimator who naturally resented it and felt the salesman was going out of his way to run to the sales manager on the slightest provocation.

The outcome was that the job was re-estimated several times, by the sales manager as well as by the estimator, and was finally printed in one color on number four white sulphite bond at a modest price. Unfortunately, it failed to fulfill its mission, so the customer blamed it on the company and decided to have the rest of his work done elsewhere. If the job had been properly handled from the beginning it is quite

probable that a much higher-priced piece of work could have been sold. The job would have been attractive, the customer satisfied, and a bitter feud between the salesman and the estimator avoided.

An interesting sequel to the story is that the salesman later accepted a position with a small photo-offset house in a smaller city. He worked directly with the owner, a practical man, and gradually took over the estimating for the firm. Being closer to the whole plant he rapidly picked up the knowledge which he might never have gained in the large plant, starting the way he had. By magnifying his work by the difference in size between the new company and the old he realized the tremendous responsibility which rested on the shoulders of the estimator for the latter and changed his attitude toward him to the extent that he wrote a letter apologizing for his animosity.

However, the situation just cited cannot really be blamed on the salesman, the estimator, the sales manager, or the customer, but rather on the lack of understanding and consequent cooperation which caused the relationship between the four to be what it was.

Estimator in Strategic Role

Beyond a doubt, the estimator is in a position to make or break almost any sale which a salesman might have at hand, either by deliberately bidding out-not, of course, a common practice—or by failing to take advantage of obvious opportunities for cost cutting. As an example, the salesman brings in a set of specifications for a self-mailing folder. The estimator on checking them over discovers that they do not cut out of any standard size stock without a great deal of waste, and yet might cut out perfectly by only a slight reduction. Even though the salesman, for his own well-being, should have sufficient knowledge of production problems to see this for himself, the estimator cannot ignore the possibility of cutting cost by suggesting a reduction in size if he wishes to be fair to the salesman and the firm. It is the experience of successful salesmen that the average customer will not resent intelligent suggestions, but is rather inclined to base the awarding of work on such indications of willingness to cooperate in solving his production problem. No doubt every salesman has a customer or two who give out jobs without asking questions, but the majority of business is on a strictly competitive basis, with quality, service, and cooperation equally important with price as determining factors, and even the "Santa Claus" clients are pleased to be able to cut down on the advertising budget when it is still possible to receive the maximum return from the advertising dollar. If, then, the estimator is able to make these suggestions to the salesman, to be relayed to the customer, it would appear to be his duty to do so.

Points Out a Saving

Recently the writer had occasion to estimate on a job which a salesman had brought in from an advertising agency. It was a four-page folder for a package insert, and had been planned in three colors—magenta, grey, and black—by the agency. On the first page of the dummy, magenta appeared

as a solid color, and also in blocks as a tint, produced by halftone screening. The grey, all through the job, appeared only as borders and blocks. The writer pointed out to the salesman that a benday overlay could be used on both the magenta and the black, cutting out not only the cost of a grey plate, but also greatly reducing the cost of screening. As the job was a long run, the saving effected by eliminating one plate made a material difference, and the job was awarded without a re-estimate from a competitor who had bid strictly on the specifications. Furthermore, the folder was very successful as an insert and re-runs were ordered on two later occasions, engendering a substantial profit to the company, and a fine commission to the salesman.

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Of course, there is much a salesman can do to help make the estimator's life an easier one. A little preliminary work before a job is brought in for estimate will often result in the elimination of a lot of superfluous requests. Perhaps the customer has asked for estimates on several quantities when he has no idea of using more or less than a certain definite amount. Perhaps he has asked for estimates in several colors when he cannot possibly use more than one or two. Then by arriving at a definite conclusion as to the type of stock it will save the estimator's time in figuring two or three stocks. which time can be devoted to the further interests of the salesman and the customers.

It is always pointed out that the most successful photo-offset salesmen are those who have been thoroughly trained in every angle of the business before they start out on their own. It is also true that only a few companies consider they are in a position to be able to give their neophytes this practical training and the youngster is forced to do the best he can on what he has, with the inevitable loss of from three to five months' valuable production time.

While it is true that the many companies cannot individually afford the sizeable investment of taking cubs into their plant, the New York Association of Photo-Lithographers, cooperating with the National Association has, through the training classes under their sponsorship, made it possible for men to receive thorough training in selling, estimating, and layout, under the personal direction of the leaders of the industry, and at a cost well within the means of any individual or company. In the metropolitan areas, these classes may be attended personally, and for others, the lessons have been completely transcribed for correspondence courses. The value of such training becomes apparent when it is shown that a novice, even on commission, is costly to the firm if he is not immediately productive, and if he is not an Houdini he will not be, because he is working a territory which might yield a good return to an experienced salesman. Further, no matter how experienced a sales manager might be, he cannot hope to impart as much information to his men as can the lecturers at sales courses, for their aggregate experience covers every conceivable angle of the industry over a long period of years.

NEW YORK PLANT STAFF ENJOYS GALA OUTING



A happy day of relaxation from the multitude of cares generally found in a busy lithographic plant was enjoyed on June 27th last by all the executives and employes of Photo-Litho Service, Inc., 145 Hudson St., New York City. A unanimous vote of success was cast after the party's ending and all who attended expressed the hope that this would be the first of a series of annual affairs.

The scene of the outing was Hekscher State Park, fifty miles out of the city. Situated on Long Island's Great South Bay, the park provided a perfect setting for the full measure of fun that was packed into the day.

A souvenir booklet that served as a combined program, menu and good-natured gossip sheet was issued and fully expressed the fine spirit prevalent among Photo-Litho's staff. The booklet was replete with clever cartoons and jibes aimed at various members of the organization. In answer to the greetings tendered by Rudolf Fritsche and Charles S. Nauheim, the employes set down their own "deep-etched" feelings, declaring pleasure that the firm's two principals are not "hightoned" or "halftoned", but two regular fellows.

A photograph taken at the party is reproduced here.

Lithographic Process Evaluated

A Seasoned Lithographic Executive Compares This Reproduction Technique with Others

DURING the second meeting of the Graphic Arts Technical Conference, which was sponsored by the Graphic Arts Research Bureau and the Graphic Arts Division of The American Society of Mechanical Engineers at the Wardman Park Hotel in Washington, D. C. recently, an "Evaluation of Processes Session" was held, with John Clyde Oswald of the Gregg Publishing Company, presiding as chairman. During this session the application and evaluation of relief, lithography and gravure printing processes were discussed, and their merits, scope and limitations analyzed, the object being to guide the printer in expanding his facilities and the buyer in selecting the best process to fit the job.

The lithographic process was discussed by W. J. Wilkinson, president of Zeese Wilkinson Co., Inc., Long Island City, N. Y. There is probably no individual in the graphic arts field with a broader or more intimate knowledge of the technique of process work, both in production of originals and press operations. He is one of the few men who can speak with real authority, and what he has to say on this, or any other angle of the graphic arts industries, is always worthy of serious consideration. Mr. Wilkinson's talk follows:

I understand this is to be a brief talk on the evaluation of printing processes to be confined to the three methods of reproduction and printing; namely

> the relief or typographical method the planographic or offset method and the intaglio or gravure method

I also understand this is to be an unbiased presentation of the relative merit of these processes and a discussion of their advantages or disadvantages.

It is very difficult for those engaged in one of these various methods of printing to keep an open mind about the merits of the others, and it has been my experience that there is usually a strong feeling against other processes of those who are not engaged in same.

Cites Personal Experience

It has been my good fortune to have practiced in a commercial way all three of them, and for that reason I think I may be assured to have some experience and knowledge of all of them.

I have been requested to talk on offset, but I cannot do so without referring to the other methods, and I present you my opinions, such as they are, and I trust you will take them for what they are worth.

Of the three processes, relief printing and offset are largely used for commercial printing, gravure being almost entirely confined to the newspaper field, and since this speaker's experience largely covers the commercial field, we shall make a comparison of these two methods for this particular field.

For many years our company was engaged in typographical plate-making and printing. We are entirely, and in the opinion of some, very well acquainted with photo-engraving and typographic printing in all its modifications and practices, but during the last ten years we have switched from typographic printing to offset because of the many advantages this latter process offers.

Background of Processes

There can be no doubt about the excellence of relief printing both in monotone and in colors. It is a flexible process that has been practiced for about forty years, but during that time comparatively little has happened to change the fundamental principles of it. It is true that photo-engraving has become more generally known and practiced. It is true that a good many printers unable to print good color work before have now obtained greater proficiency in that, and also true that faster and better presses are built today; but fundamentally, it is the same as it was forty years ago. Offset printing is comparatively new; in fact successful offset printing in four colors has been in practice but little more than a few years.

Unquestionably, the introduction of the deep etch offset plate made four color process offset lithography possible, and almost immediately it has proven that not only by the deep etch method can reproductions in four colors be printed or the offset press which are as good as four color relief printing but it is the opinion of many that its quality can be surpassed and improved upon.

The methods now employed in offset work for the making of negatives and positives and correcting same by dot etching and other means, are so far in advance of the older methods of retouching on continuous tone negatives and positives and are now so well known and recognized by the industry, that they need not be elaborated upon.

The fact is that fine offset lithography can be done in the same number of colors as can be done by the typographical press, with the elimination of many steps which the latter method employs and with greater speed, and on a far greater range of papers. Offset lithography eliminates the making of originally etched copper plates, and positives used for deep etch offset can be made speedier and at much less cost than such copper plates. Their duplication is made by the photocomposing machine at much less cost and with greater accuracy in less time than the known methods of duplication in typographical printing; it eliminates lockup, it has predetermined register, it eliminates underlaying, overlaying and te-



[SEE NEXT PAGE]



Courtesy

Twentieth Century

Fox Film Corporation

The watercolor subject on the reverse side and this halftone are examples of reproduction by the Knudsen Process

THE OFFSET PRINTING PLATE COMPANY OF NEW YORK, INC., platemakers to the trade, wants to enable photolithographers to make a direct comparison between the results obtained by the Knudsen process and those obtained by other methods.

Any photolithographer making his own plates and doing his own printing is invited to send in one halftone subject up to 6 x 8 and receive a Knudsen Process negative (or positive) and proof.

There will be no charge or obligation connected with this demonstration, but under the circumstances immediate delivery cannot be promised.

OFFSET PRINTING PLATE COMPANY OF NEW YORK, Inc., 100 Bleecker Street, N.Y.C. • Spring 7-1848

Fine art work—a good plate maker—a dependable offset press—all combine to produce this insert. Let us tell you more about the Rutherford High Speed Offset Job Press.

RUTHERFORD MACHINERY COMPANY

DIVISION GENERAL PRINTING INK CORPORATION

EASTMAN ANNOUNCES ANOTHER NEW FILM...FOR



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Finest Halftone Quality

COMBINED WITH
UNUSUAL
DOT-ETCHING
ABILITY

AGAIN Eastman research contributes an outstanding product to meet a definite need in the Graphic Arts. Newest addition to the Kodalith line, Kodalith Halftone Film gives you beautifully complete tone gradations. Its long-scale emulsion, measured to fit your halftone requirements, helps you to get the superlative reproduction you want on every job. Besides, it is unusually well adapted to dot-etching—it's made especially for it.

Here is a halftone film which the discriminating shop and the discriminating worker cannot afford to overlook. Order Kodalith Halftone Film from your dealer today (in any standard size), and try it at once. Eastman Kodak Company, Graphic Arts Department, Rochester, N. Y.

KODALITH HALFTONE FILM

dious make-ready on type presses, and the printing in offset proceeds at approximately three times the speed attainable

by type presses.

A large range of papers with various surface finishes can be employed, papers on which typographical plates with fine screens could not be printed and through which offset obtains outstanding results—and again I must point out that results obtained by these modern lithographic methods have been judged by experts in both this country and abroad as of least equal quality as those produced by other methods.

The lithographic presses such as built today by leading press builders of this country are marvels of precision and speed, and these presses can be practically continuously kept running. The time for changing plates and adjusting them ready to run, is but a fraction of the time required for makeready on typographical presses, which sometimes stand unproductive for days while the process of getting ready to run goes on.

It has been my experience that an offset press of a given size has an output of three times greater over a given period of time than a typographical press of the same size. There can, therefore, be no doubt that, although this method is quite new and not as generally known nor practiced as typographic printing, since at the very start the quality of work so produced can compete with the older method, in the next few years this quality will be more improved and will surpass present standards of typographical printing and will become much more generally practiced. To state that it will entirely replace typographic printing would not only be incorrect but far fetched, but it is my firm belief that due to the speed, economy and quality, it will make great inroads in this older field. No doubt faster typographic presses will be built and many ways to compete with the greater speed of offset will be sought, yet I think that the advantages are so real that it will be difficult to surpass them.

Position of Letterpress

Unquestionably typographical printing has led the field, so far, in quantity and general use. Its volume is many times larger than in any other field, even including newspaper. In time, however, offset will play an important part in the general commercial line and many jobs heretofore done by typo-

graphic printing will go to offset.

What has helped the typographical field immensely and is largely responsible for the growth and hold on the business is the fact that printers do not require to have their own plate plant, but can buy engraving and electrotypes from many different and excellent sources. This service is not so easily applied to the offset business, as plates must be made by the lithographer if he runs a plant of any size and this naturally will retard the growth, since the training of men for this work will be slow. Trade shops which exist today can never become, in my opinion, as important in the offset field as the photo-engraver is in the type field.

Now a word about gravure. In the last few years presses have been built that will print gravure in one or more colors at a speed unknown by typographic printing or by offset. These processes attain a speed of 25,000 and 30,000 per hour

and are naturally a boon for newspaper supplements and magazine printing. These presses are of simpler construction, due to the nature of the process, than either typographic or offset presses. These are, of course, Webb presses. While it seems that register cannot be controlled as readily by sheeted presses, they are capable of doing good work. There are many advantages to gravure printing, particularly in large editions.

First it gives a better product than typographic printing, which on Webb presses can only use the coarser screen rulings, but it also reduces the problem of ink drying. The process of making the cylinders for these presses, is however, an intricate and difficult matter. Uniformity and stability are rare and it is the consensus of opinion of many in this country and abroad that unless radical changes are made in the method of producing these cylinders which make this process as reliable and dependable as either photo-engraving or offset platemaking, it will be very difficult to satisfy advertisers. For the better publications it may also be necessary to replace the Webb press by fast sheetfed presses, but there is no doubt that gravure or intaglio printing must be reckoned with for the future.

Limitations Gravure

Sheetfed gravure, of which we see such outstanding and beautiful samples from time to time, mostly executed in Europe, has not made any appreciable headway in this country. To my way of thinking, this is chiefly due to the fact that no first class sheetfed gravure press is built in the United States—and for the simple reason that the temperamental process of engraving the copper plates or cylinders for this process has scared off a good number of printers who would like to print sheetfed gravure, but who cannot, starting with a single or two presses, afford the luxury of a plate plant with it,—for this press equipment would not keep this plate plant busy, and hence, it would result in serious losses.

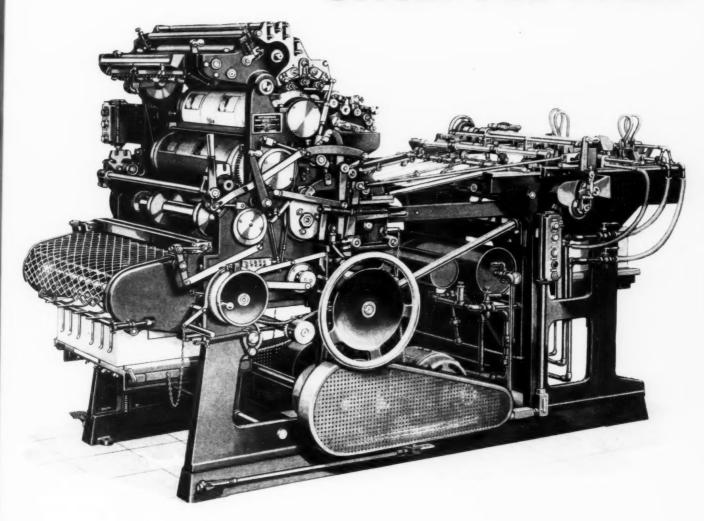
Trade shops for gravure etching have been tried and failed because no proof can be made until the job is on the press, and when the etching did not prove satisfactory, changes are impossible, resulting in a remake, which is so costly that the trade shop soon loses money and gives up the attempt. To my knowledge there are but a very nominal number of such presses running and all firms operating same have plate plants used as well for other purposes.

With the perfection of the intaglio etching process, there will be a market for this method of printing, which, like offset, eliminates many steps necessary in type printing and produce beautiful results in one or more colors on a large range of papers.

Performs Pleasing Job in Letterhead Design

Pleasing graphic design and a fine quality of lithography are the outstanding characteristics of the wide variety of letterheads turned out by Owen I. Langseth, Amarillo, Texas. Many specimens of commercial and industrial jobs reveal a clarity of detail that would do justice to the conventional intaglio job.

19×25 RUTHERFORD HIGH-SPEED OFFSET JOB PRESS



EQUIPPED WITH NUMBERING AND PERFORATING ATTACHMENTS

A Rutherford representative will be pleased to show you this highspeed offset job press in operation in any of the following cities: New York...Boston...Chicago...Los Angeles...San Francisco

RUTHERFORD MACHINERY COMPANY

DIVISION GENERAL PRINTING INK CORPORATION

100 Sixth Avenue, NEW YORK CITY

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HAMMER PHOTOGRAPHIC for the GRAPHI

DO YOU WANT THE BEST IN HALFTONE QUALITY?

Then, we urge that you try HAMMER Photographic Materials - tested by hundreds of Offset Plate Makers. If you'd like to try HAMMER Photographic Materials without cost, write us for a FREE SAMPLE PACKAGE. Address HAMMER DRY PLATE CO., Ohio Ave.

and Miami St., St. Louis, Mo.

Just compare the dots! That's all you have to do to see the superiority of HAMMER Offset. You can dot etch on HAMMER Offset and still hold the opacity of the dot from a strong half to a fine eighth tint! This fine medium gives you sharp highlights, excellent tonal gradation, and perfect retention of detail in shadows. Line negatives on HAMMER Offset give you the results you have a right to expect.



AMMER SUPER-PROCESS FILMS

The fine dot etching that you get in HAMMER Super-Process is convincing evidence of its peerless value in color photography, continuous tone negatives, or line and halftone negatives. The medium is used successfully in photo-lithography and photo-gravure. You get perfectly formed, accurately etched dots when you use HAMMER Super-Process. The Film is clear, dense, and lays flat when dry.

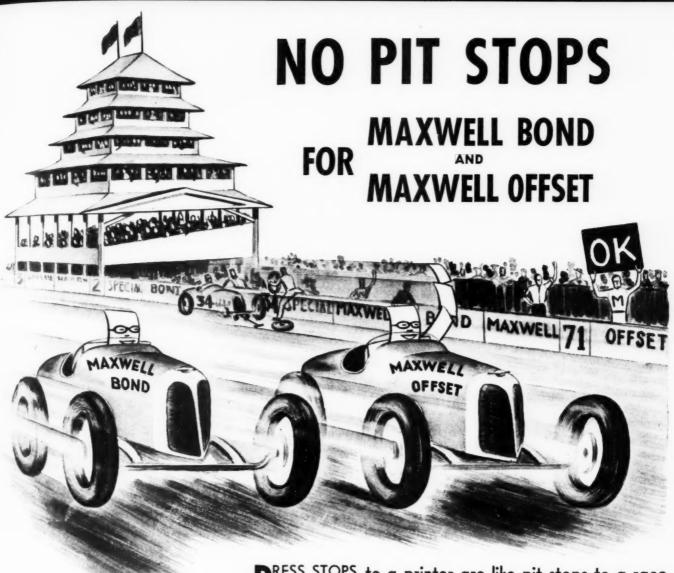


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White is WHITE and black is BLACK on HAMMER Negative Paper. The dense, sharp, clear contrast that is needed in the making of good line plates is yours—

with HAMMER Negative Paper. You can give your customers good reproduction and at the same time economize by using this inexpensive, effective medium.





PRESS STOPS to a printer are like pit stops to a race driver . . . they cut down your average and keep you "out of the money". Maxwell Offset and Maxwell Bond . . . the Maxwell Twins . . . will give you greater production than any other papers. They lie flat, do not curl or wrinkle and work perfectly on every type of automatic feeder. Maxwell Offset and Maxwell Bond cut down production costs.

THE MAXWELL PAPER COMPANY, FRANKLIN, OHIO

Maxwell Bond

Maxwell Offset

MAXWELL IS MADE WELL

Relationship Between National Advertisers and Lithographers

By PAUL B. WEST

President, Association of National Advertisers

(Editor's Note: The following article is taken from an address delivered at the Lithographers National Association convention in White Sulphur Springs. Attention is called to the remarks on cooperation between lithographers and advertisers brought out by Dr. Miller McClintock, published in the June issue of this publication.)

THOSE responsible for the disbursement of appropriations can no longer rely upon generalities when called upon to explain expenditures that have been made without tangible results. The advertising executive of today has to know. He has to know not after he has spent his money, but before he had committed himself for expenditure. And if he has no basic information, no fundamental knowledge upon which to weigh an advertising medium as against another, or in coordination with another, he cannot be blamed for setting it aside for the one about which he knows.

Picture the position in which the advertising executive finds himself today. He has a much more responsible and complex task today than he did before the depression. The depression produced increasing pressure on him from two sides.

On the one side he has been subjected to increasing pressure from the treasury and purchasing departments and by management to justify his advertising and sales promotion recommendations in advance. This requires all the facts he can command, and more.

On the other side the advertising executive is subjected to pressure from highly organized selling groups. We all know what they are—national magazines, newspapers, radio, outdoor advertising. He naturally reacts to this pressure, first because these various groups are able to marshal facts and parade them before his agency as well as his own organization; second, regardless of the facts, he reacts to this persuasive pressure simply because he is a human being. This accounts more than anything else for the fact that window displays and dealer helps generally come in for a smaller proportion of the national advertiser's budget than those other media. Instead of being the first consideration in laying out the advertising program, it is usually the last.

Now to my way of thinking, the advertising and sales promotion program should be considered first from the stand-point of the local market and the point of sale. Unless the goods are properly stocked, properly displayed and in the right places, the national media cannot do as effective a job as they should in order to justify themselves.

We national advertisers, therefore, believe that this co-

operative research which your industry together with the A. N. A. has made possible is justified first because it will enable the manufacturer to better serve his retailers and wholesalers. It has been amply proved that the interests of the manufacturer and the retailer converge upon one point, namely, the making of sales over the counter. This is the critical point in the sales and advertising program and yet fewer reliable facts have been developed concerning the actions and reactions of prospective customers at this point than almost any other part of the advertising program. Therefore, any facts which this joint research program develops to promote better retail merchandising will be of great value not only to manufacturers but to everybody concerned.

Secondly, we believe this research is justified because it gives promise of developing authentic facts which the national advertiser and his agency can use to better appraise the value of window displays as an advertising medium. While some very commendable research has been done by some of the more progressive lithographers and advertisers, in the main there is an appalling lack of factual data relating to this part of the advertising picture.

Lauds Industry's Work

The lithographic industry is to be complimented upon the developments made by the press and other machinery manufacturers, the paper and ink makers who are working-successfully-to give the advertiser, through the printing industry, better products of advertising. No one can know of the work of the Lithographic Technical Foundation Inc., for example, without feeling convinced that research is worth while. It is quite obvious that lithographers are getting improved results from this continual improvement. Likewise, it is becoming more obvious to those who buy lithography that not only are new standards of quality being set up but better selling technique is being employed. "Tricks of presentation" are giving way to ideas and facts based upon 1 comprehensive study of the advertiser's problems-his markets, his campaigns, and so on. Instead of simply offering "space" for the advertising message today advertising media is assuming the responsibility of discovering ways and means for the advertiser to use their media to his advantage, which inevitably profits everybody concerned.

What lithographers are doing in product research through the Technical Foundation is excellent. But it is only part of the picture. The industry should keep on with this work and study the whole proposition of lithographic presentation from the advertiser's side.

It is probably because lithographers realize this that so



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LITHO REDUCOL—Especially prepared regulator for offset and litho inks.

COMBINATION PASTE DRYER-Adapted for offset, litho and process inks.

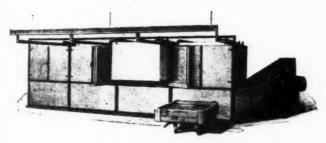
PASTE DRYER C-56-A very fast surface dryer for non-lapping impressions.

REDUCOL, COMBINATION PASTE DRYER, and PASTE DRYER C-56, three remarkably efficient ink regulators that solve all the vexatious ink problems of Offset Printers, regardless of climate, weather, or kind of stock . . . Made especially for Offset, these new products work like magic to speed up production and improve appearance of any job. Add life, depth and sparkle to plain black or colors, stop offsetting, crystallizing, leaching and glazing. Harmless to rubber. Sold on positive guarantee of no charge if not satisfied. Mail request for literature now.

& MFG. COMPANY

. INDIANAPOLIS . CHICAGO

The Southworth Simplex ... **CONDITIONS** Paper Accurately!



4 Compartment SOUTHWORTH SIMPLEX. Capacity 60,000 sheets per 8 hours

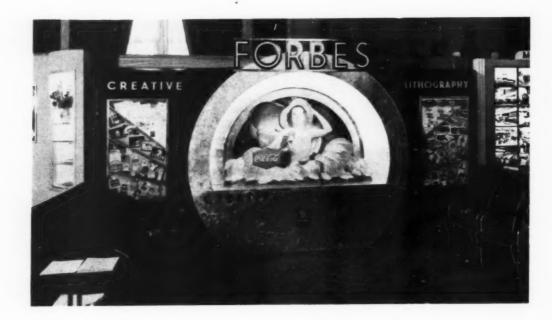
SOUTHWORTH also manufactures Humidifiers, Universal Paper Joggers, Holdfast Hangers, Punching, Round Cornering and Perforating Machinery of all kinds. Special Machines are built to individual order.

Much of your work is of a specialized type that requires accurate paper conditioning. But you must have a paper conditioner that not only does the work efficiently but at a minimum of production cost. THE SOUTHWORTH SIMPLEX, made of the finest materials coupled with SOUTH-WORTH high quality workmanship, offers you maximum efficiency at low upkeep cost. Write us today for further information, prices and list of satisfied users. SOUTHWORTH SIMPLEX guarantees you satisfaction.

Southworth Machine Company, Portland, Maine

THE PHOTO-LITHOGRAPHER

LITHOGRAPHER'S EXHIBIT AT BOSTON CONVENTION



This exhibit of The Forbes Lithograph Company at the A. F. A. Convention, Hotel Statler, Boston, was designed to present simply but effectively the story of how Forbes can serve advertisers in the many phases of lithographed and printed display advertising.

In keeping with the spirit of this Silver Jubilee convention, the Forbes exhibit was carried out in black and silver, even to appointments of furniture; and with the cen-

tral dome lighted by a battery of lights, the total ensemble, while dignified, pointedly suggests Creativeness.

The two side panels carry samples and illustrations of the various kinds of display advertising, and several time each day the display in the dome was removed and other displays recently produced by Forbes for national advertisers are inserted, providing a parade of outstanding display creations.

many have gotten together to finance the National Window Display Research Program. It is gratifying that this whole job is not being left to the advertiser or the agency. And I'm safe in saying that both the advertiser and the agency are acutely conscious of what lithographers are doing.

It has taken a long time to develop the fact in the minds of many advertisers—yes, and lithographers, too, that window displays have obvious advantages as advertising media. Too long have they been Orphan Annies of advertising. Too long have their relations to point-of-purchase and other advertising been obscured and far too little has been known about their economy per impression cost.

Unless the evidence that I have heard and seen is all wrong, lithographers are getting somewhere—and believe me, so is the advertiser! In the light of similar cooperative developments I'm safe in saying we're making real and rapid progress toward that common goal of factual, usable knowledge. In one short year we have proved several things, (1) that window display can be quantitatively and qualitatively evaluated by circulation flow, (2) that proper "machinery" can be set up to accurately measure and gauge that

circulation, (3) that the same circulation that determines the worth of window display space has a profound influence upon other point of purchase advertising, most of which is, or might be, under ideal conditions, produced by your industry.

I believe that the job so far has been well done. A splendid start has been made. But, let us face the fact that it is only a start. Surely there are sufficient forward-looking lithographers, mounters and finishers, installers and others vitally concerned with this program who want to benefit through the project to insure our reaching our objectives. It should be no more difficult for us than it was for the outdoor advertising industry to reach its goal and the possibilities for profitable return are even greater.

Buys Rudge Plant Equipment

Miles Machinery Co., 18 East 16th St., New York, N. Y., last month purchased at auction the plate making equipment of the Wm E. Rudge Co. plant of Mt. Vernon, N. Y.

CLEAR BLUE-WHITE COATED for brilliant offset printing



Photo by Underwood & Underwood for Lennen & Mitchell, Courtesy P. Lorillard & Co.

White itself is a combination of all colors. All "white" paper carries a color undertone — pink, cream or on the blue. Cantine's white coated papers are clear blue-white. They give superior results in photo-offset printing because the brilliance of the paper adds life and sparkle to the illustrations. Specify a Cantine Coated for your next fine job. Specimens gladly furnished on request.

Cantine's

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Ask your Distributor for a copy of "The Book of Cantine's Coated Papers and Advertising Information", containing full information with actual samples of all grades. THE MARTIN CANTINE COMPANY, Saugerties, N. Y. Specialists in Coated Papers since 1888. New York Office, 41 Park Row.

COATED PAPERS

This Insert Produced by Photo-Lithography on CANTINE'S LITHOGLOSS-25 x 38-80 lb.

Cantine's COATED PAPERS

For Lithography and Photo Offset

LITHOGLOSS C. 1 S. Can be varnished with no perceptible change of shade.

ZENA C. 1 S. Excellent finish at medium cost.

CATSKILL C. 1 S. Quality at lowest cost.

DISTRIBUTED BY

Albany, N. Y. . . . Hudson Valley Paper Co. W. H. Smith Paper Corp. Allentown, Pa. . Lehigh Valley Paper House Baltimore, Md. . . . O. F. H. Warner & Co. Boston, Mass. Century Paper Co. Cook-Vivian Co., Inc. Knight, Allen and Clark, Inc. Bridgeport, Conn. . . . Lott Merlin, Inc. Bronx, N. Y. . . Reinhold Card & Paper Co. Buffalo, N. Y. Holland Paper Co. R. H. Thompson Co. Chicago, Ill. The Blunden-Lyon Co. Cincinnati, O. . Merchants Paper Company Cleveland, O. . . . Cleveland Paper Co. Erie, Pa. Durico Paper Company Fort Wayne, Ind. . John Wilding Paper Co. Hagerstown, Md. . . . Antietam Paper Co. Harrisburg, Pa. Donaldson Paper Co. Hartford, Conn., Whitney Anderson Paper Co. Holyoke, Mass. Judd Paper Co. Houston, Texas L. S. Bosworth Co. Indianapolis, Ind. . Century Paper Co., Inc. Jacksonville, Florida, Knight Bros. Paper Co. Los Angeles, Calif. . . Carpenter Paper Co. Lynchburg, Va. . . . Thornton-Dirom Co. Newark, N. J. . . . The Lewmar Paper Co. The Paper House of New Jersey New Haven, Conn. . . . Lott Merlin, Inc. Whitney-Anderson Paper Co.

New York City, N. Y., Baldwin Paper Co., Inc. Beekman Paper & Card Co., Inc. Bulkley, Dunton & Co. Forest Paper Co., Inc. Majestic Paper Corp. Marquardt & Co., Inc. Miller & Wright Paper Co. Milton Paper Co. A. W. Pohlman Paper Co., Inc. Vernon Brothers & Co. Walker, Goulard-Plehn Co. Willmann Paper Co., Inc. Philadelphia, Pa., Wilcox, Walter-Furlong Paper Co. Pittsburgh, Pa., General Paper & Cordage Co. Portland, Ore. Carter, Rice & Co. Providence, R. I. . . . R. L. Greene Paper Co. Richmond, Va. Richmond Paper Co. Rochester, N. Y. Judd Paper Co. R. M. Myers & Co. San Francisco, Calif. . . Carter, Rice & Co. Scranton, Pa. Megargee Brothers Seattle, Wash. . ; . . . Carter, Rice & Co. Springfield, Mass., Whitney-Anderson Paper Co. Syracuse, N. Y. . . . J. & F. B. Garrett Co. Tacoma, Wash. . . . Standard Paper Co. Troy, N. Y. Troy Paper Co. Washington, D. C. Gauss Paper Co. Worcester, Mass., Chas. A. Esty Paper Co. York, Pa. Andrews Paper House

THE MARTIN CANTINE COMPANY, SAUGERTIES, N. Y.

Specialists in Coated Papers Since 1888

New York Office: 41 PARK ROW-BArclay 7-3662

FOR INCREASED SALES

CUT-OUTS ARE OFTEN MORE EFFECTIVE THAN AN EXTRA COLOR & COSTS LESS



Note the Difference in ATTENTION GETTING VALUE

The CUT-OUT idea attracts more favorable attention than the Square Piece

OUR SERVICE CONSISTS OF

DIES, DIE CUTTING
MOUNTING
& FINISHING
TO THE TRADE



AMO.

Advertisers Prefer

WINDOW DISPLAYS—COUNTER CARDS AND DIRECT
MAIL PIECES THAT ARE DIE CUT

SERVICE DIE CUTTING CO. WAlker 5-3853 155 Sixth Avenue, N. Y.

JUNIOR SALESMAN'S

Guide to Selling Lithography

THERE are two commonly accepted bases of selling—one is selling on a salary and the other selling on a commission basis. Many books have been written on these subjects. A good salesman can make far more money selling on commission than he can by selling on a salary. Of course a junior salesman cannot produce business sufficient to warrant a salary. In cases where plants are receiving a good volume of work there are few reasons to pay a salary. Commissions paid in the photo-lithographic industry vary from approximately seven to ten per cent. There are salesmen who are earning five figure sums on a commission basis and naturally when a salesman reaches this amount his commissions are scaled according to the volume he sells.

A salesman who has been selling for some time and cannot earn his salary is of little use to an establishment and is usually let go or put on straight commission. I recently heard of a selling arrangement which in my opinion is profitable to both the salesman and the house for which he is selling. With this establishment the salesman receives seven per cent on work sold at the minimum price, on work sold above that the salesman receives seven per cent on the minimum price, plus ore-half of the difference between minimum price and the actual selling price. That arrangement induces selling for a good price to the benefit of both the salesman and the house.

Ethics

There is one thing of real importance in the photo-lithographic industry and that is ethics. Ethics make for easier selling and a happier environment in which to work. The Photo-Lithographers Association has spent practically two years now in bringing into play ethics between employers. We hope these ethics will eventually percolate down through the salesmen. It might not be amiss here to know "WHY WE HAVE A NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS?"

The objects of this Association are:

To promote, in lawful ways, the general welfare of the industry, or industries, with which members of this Association are associated or affiliated.

To encourage a spirit of goodwill and mutual confidence between members of the Association, the trade and the general public.

To foster a high standard of dealing betwen members of the Association, the trade and the general public.

To encourage the increase and use of products generally in connection with which are used the commodities produced by members of this Association, by educating the public by means of judicious advertising and otherwise as may be deemed advisable to the advantages of the said products.

To study the cost of manufacture and distribution and de-

vise a scientific and uniform method of cost accounting for the benefit of the industry.

To collect and disseminate information with the object in view of encouraging members to manufacture and market only the highest quality of product.

To work in conjunction with similar associations of manufacturers for the general good of the industry.

House Policy

The policy of a house with reference to selling, credit, production and delivery is vital to a salesman. The house should thoroughly sell its policy to a salesman before the salesman makes calls. In this connection the question of whether a salesman is responsible for bad accounts comes up. The house should assure itself of credit risk. The salesman is not a credit man but he should have the best interests of his house at heart. Certainly a salesman should not complain if he loses his commissions on bad debt accounts.

Have You Sold Yourself?

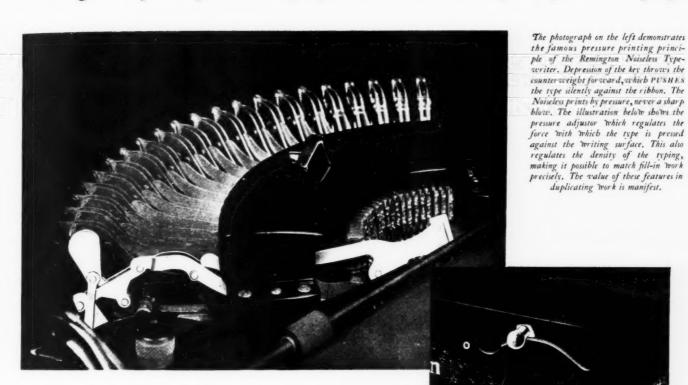
No salesman can successfully sell until he has first sold himself. A salesman should be sold that his house is in position to produce for him the quality of job he has sold. He should be sold on the fact that his house is neither gouging the customer nor losing money for itself. He should be sold on the quality his house produces. He should be sold on the proposition of his house having personnel capable of giving him real technical help. He should be sold on the ability of his house to finance the order and carry the account until the due date. He must have sold HIMSELF on photo-lithography. He should have a general knowledge of what happens to a customer's copy from the time it is accepted until it is turned back in lithographic form. He should be sold on the fact that he himself can sell. A salesman who is afraid a buyer will say "No" is licked before he starts. A salesman should study the principles which cover inducement. He should be concrete and specific. He should be open and above board. He should be forceful, he should make action easy and point out to a buyer why it is advantageous to act at once.

Questions for Prospective Salesman

In engaging salesmen there are certain definite things which I would want to know. These include:

- EDUCATION—The better it has been, the better the chances of the salesman.
- 2. HIS EXPERIENCE—Does it fit him for selling photo-lithography?
- 3. HIS REFERENCES—Are they entirely satisfactory or is there something lurking in the background which is a little cloudy?
- 4. PERSONAL ITEMS—His age, height, appearance, posture, is he married or single? If he is married, are his domestic relations happy? A salesman cannot give the most to his job if he is continually troubled about outside difficulties. All of us have difficulties of some kind or another, but a salesman who is loaded down with domestic difficulties cannot give his best.
- 5. I would like to know whether he has actual contacts you cannot expect a salesman to pull business out of his

Remington Noiseless Carbon Ribbon Typewriter's PRESSURE PRINTING PRINCIPLE ideal for preparing photo-lithograph copy



Uniformity of type impression and density of write, so necessary in duplicating work, are automatic with the Remington Noiseless Carbon Ribbon Typewriter.... The stroke of the type bars is adjusted so that the type meets the plate with just the right amount of pressure, and will not damage the thinnest plate Punctuation marks and other sharp characters are especially riveted to the type bars to obviate indenting the

plate ... A special bail and lock holds the plate snugly against the cylinder. Registration of printing is always perfect ... The feed roll tension is adjusted for absolute control of the plate. Writing is always in perfect alignment. Send the coupon today for a free demonstration!



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Reming	ton l	Rand	Inc.,
Buffalo,			

Date

TABULATOR

duplicating work is manifest.

I am incrested in seeing the advantages you claim for the Remington Noiseless Carbon Ribbon Typewriter in the preparation of copy for offset printing.

Name Street Address City and State hat like a conjuror does rabbits—he should have contacts. If he has none and all of his calling is to be cold turkey then a firm will have to carry him for a considerable period. If this is so the firm has to recognize that at the time of hiring.

- 6. Have his past earnings been consistent—there is something the matter with salesmen who work a few weeks here and a few weeks there and stay very little time with any one organization. The earmarks of a good salesman are consistent earnings and length of time spent with the same establishment.
- 7. His liking for the kind of work. A salesman selling photo-lithography should like detail work. If he does not he will never be a photo-lithographic salesman. If he has a flair for drawing, cutting and pasting up copy, art work, etc., all the more to his advantage.
- 8. Does he have the characteristics of initiative, is he lazy or energetic, does he have enthusiasm, determination and diplomacy? Does he appear to be a sticker and a plugger or is he likely to be easily discouraged? Salesmen should not expect their house to do the selling for them. The house should prepare the way with direct mail pieces and advertising of one kind or another, but salesmen who sit in the office and wait until their concern gives them leads will never succeed. A salesman should know who are the best prospects for photo-lithography —he should know where they are and how they can be reached most economically and most effectively, how to find them is one of the difficult problems facing a salesman. When the salesman has located his prospects his work is only in the embryo. He must prepare an idea, he must bring that idea around to a place where a buyer will say, at least to himself, "I think the idea is unusually striking. Good merchandising, clever construction and properly lithographed material should produce sales." Remember the buyer is thinking while you are talking to him.

Why Salesmen Succeed

Successful salesmen succeed; because they have more facts than their competitors—

Because they talk turkey-

Because they talk in terms of the buyer's business and the buyer's problems—

Because they make no claims that are extravagant— Because they show possibilities of operating economically and sometimes because they strike on the heart of the problem.

 The question of compensation I have covered previously, I need not go into that again.

Setting Definite Quota of Sales

The vaulable way of building up an objective toward which you can work is to set a definite quota of sales, let us say a salesman in his first six months is given a quota of \$6,500, 10 % of that would be \$650, or approximately \$25 a week. The unit of sales in a photo-lithographic plant is small. In a recent survey taken in New York we found

that 83% of one establishment's business consisted of jobs of eight pages or less. These small orders make necessary much selling effort to reach \$6,500, but if a salesman cannot sell \$1,000 a month I certainly would not want him on my payroll. On the other hand many orders run to several hundred dollars a piece. Those orders are sold by salesmen who have tilled the soil effectively. Once the volume begins to grow—a thousand dollars a month is very, very small. Before a salesman can consider himself good he should be selling \$5,000 a month instead of \$1,000.

Keeping Accurate Records

I do not know whether every plant requires its salesmen to turn in a report on calls made. An accurate record of everything done is of real value to a salesman. 3 x 5 cards provide a record on which calls can be recorded. Take a list of 100 prospects and obtain every bit of information you can regarding this hundred; the firm's name, address and phone number, the name of the buyer, the kind of business. their lithographic requirements, when these requirements are bought, who is doing the work at the present time, at what rates, etc., etc. Call on these hundred-but don't merely call—make it a point to take sufficient time to sell yourself and your plant to the buyer. It cannot always be done at one call, but a few profitable calls should be made every day. I don't mean solicit, I mean actually sell yourself to someone else. When you come across a buyer who under no circumstances will buy your product, thank him for his interview and pull his card from your file. Add another name to your prospect list every time you drop one. A salesman who will follow this procedure and make profitable calls every day cannot help from uncovering some orders. A salesman who will follow this procedure and plan his calls in advance with good preparation and a determination to sell the buyer will do much more than uncover orders. He will build up a business of his own which competing salesmen cannot easily take from him. It is important to keep an accurate record of everything you do.

The Sales Approach

More bunk and misinformation has been handed out about "the approach" than any other phase or feature of salesmanship. What is this so-called "approach"? Merely the manner in which you meet the merchant or buyer! The more naturally this is done, the more satisfactory the results!

Ordinarily there is no occasion for apologies—unless the salesman calls at an unusual hour or at the inopportune mo-

Under ordinary conditions the salesman does the buyer as great a favor to call upon him and offer his merchandise as does the buyer listen to him. This does not mean that the salesman can adopt an arrogant attitude—"Take it or leave it, it's nothing to me"—but simply that he should not adopt the cringing apologetic manner of the man who expects the buyer not only to refuse to buy but to throw him out of the office as well!

As I see it, there is no reason why a salesman should not meet a buyer in as natural a manner as he would meet anybody else! For instance, if you were walking along a coun-

BLACKWOOD OF FSET

Offers the lithographer and advertiser quality in halftone, line and color reproduction. Its texture accentuates values and radiates an atmosphere of richness and quality.

BLACKWOOD OFFSET is easy running on the press. It prints a sharp, clear impression, does not pick up lint and saves on transfer plates and blankets:

PET BLACKWOOD OFFSET

IS MODERATELY PRICED

It is a standard grade, stocked in plain finish in all regular sizes and weights, and can be furnished in fancy finishes, regular or special sizes, in case lots (or more) from mill.

SAMPLE BOOK SHOWING ALL WEIGHTS AND FANCY FINISHES AVAILABLE.
FURNISHED UPON REQUEST.

MARQUARDT & COMPANY



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Fine Papers

153-155 SPRING STREET

NEW YORK

try road on a hot day, and were very thirsty, how would you "approach" a farmer and ask him for a drink of water? Would you run in, strike an attitude and demand a glass of water—or on the other hand, would you drag yourself in as though every step were a painful effort, then cringing and bowing, beg for a glass of water that your life might be saved? Of course you wouldn't.

You would walk in like a gentleman neither too fast nor too slow and ask in a courteous tone for a glass of H2O, mentioning perhaps, how thirsty you were. As a result you would

get the water!

If there is such a thing as "Scientific Salesmanship" and "Scientific Approach" it evolves some such sensible method as I have suggested.

In meeting a buyer, unless personally acquainted with him do not shake hands unless the buyer himself extends his hand. Remember that shaking hands is a token of friendship—and there is no particular friendship between an unknown salesman and buyer!

Leaving Intimacy Outside

In the next place (except where specifically requested to do so), do not present a business card at the onset. The presentation of a business card, in connection with the sale is simply handing the buyer a "club with which to beat you up." Hundreds of times this happens. The buyer takes the card, looks at it a moment—and then says, "Nothing in your line today." Then no matter what the merits of the proposition you have to offer it will be more difficult to put the sale across, because the buyer has committed himself unfavorably—and before you had an opportunity to present your arguments, or even state your case. Until you are known the right time to present your business card is just before leaving—once known the card is unnecessary.

Keep Your Manners Handy

Upon entering an office or approaching a buyer, the courteous salesman will remove his hat, replacing it only when the interview is ended and he is leaving. The most successful salesman never enters the presence of the buyer with his hat on, or with a cigar, cigarette or pipe in his mouth—and he never opens by presenting a business card. As a rule, he does not give his name at the beginning of the interview, but announces the name of his company and the product he is selling.

Then if the buyer is interested by his sales talk, instead of leaving him a card which would probably be lost, he writes his name and address in the personal memorandum book of the buyer. This same salesman never fails to show the greatest courtesy to a buyer, whether large or small. The cheap bedroom printer would receive the same courtesy at his hands as the buyer for the largest planographic establishment. He never presumes to call a buyer by his first name on short acquaintance.

Take up your sales talk following the introduction (which should not be given in too loud, yet not too low a tone of voice), open the conversation with something that will attract the attention and hold the interest of the buyer until the proposition is further developed.

How commonplace is the statement, yet how frequently made "I have a little proposition here that I think I can interest you in, if you will give me a little of your time" Blah!! He does not care about your proposition and he does not want to be interested—especially, if all you have to offer is a little proposition. It is nearly always best to strike for a large order, and to talk about a big proposition. If he is a small user he will feel flattered; and if he is a big user, you are not liable to offend his pride

Getting Buyer's Interest

Also, I warn you against asking for a few minutes of the buyer's time. Of course if you see that you have called at an inopportune moment and the buyer is otherwise engaged or must run to catch a train, you can quite properly ask for an appointment at some later time, in order that you may explain your proposition to him. But as a general rule, when you ask for time you simply open the way for a buyer to refuse you under the pretense that he has not the time then and that you should come again. When you come again he could put up the same excuse—and you never would make a sale!

I have indicated the necessity of the salesman opening the conversation with something that will attract and hold the

interest of the buyer.

Sample of Jobs Planographed

In presenting samples to a buyer it is very important to show them properly. They should be handled gently as though they represented something of unusual value. Instead of grabbing a sample and virtually throwing it at a buyer it should be lifted out of a brief case and very gently placed on counter or desk and better yet in the buyer's hand.

A story is told of a young salesman selling a line of pickles, catsup, etc., called on a big buyer, a man operating a large number of stores. The salesman was young and embarrassed and as he talked he twisted the bottles around the desk with the result that the surface of the desk was greatly marred. When the buyer discovered this he let out a roar that struck terror to the heart of the salesman. It goes without saying that he did not obtain the order.

When you hand over your sample to a buyer, be sure to call his attention to some feature of the planographed piece. Do not leave him simply holding the piece in his hand. Keep him interested by telling him of its exceptionally good points.

In talking with a buyer do so in a conversational tone of voice. Don't deliver an oration. Speak slowly and impressively but not too slowly. On this point, watch the buyer's face and if there is any hint of nervousness or boredom, speed up. The bigger the proposition and the more complicated the more slowly and impressively it should be stated, otherwise the buyer will not get it. When you have stated an important point, pause a moment to allow it to soak in.

Be natural in your presentation. Use homely illustrations. Do not speak in a sepulchral tone or affect the mournful manner of an undertaker. Be deferential yet dignified in your manner and bearing. Never in the presence of a buyer act as though you needed his business. As a matter of fact very little business is placed on the basis of charity or sym-

(Continued on Page 52)

OFFSET NKS LITHO DEEPTONE OFFSET BLACK

The jet black density of this ink plus its good working press properties will please you. Deeptone Offset Black No. N-11505 prints sharp and clean and meets your demands for the maximum in black, and white contrast. A trial run will furnish you with convincing proof of its outstanding value and indicate why so many lithographers prefer it-particularly for their long run jobs.

SINCLAIR & CARROLL CO., INC.

Makers of Printing, Litho and Litho Offset Inks

591-3-5 Eleventh Ave. Tel. BRyant 9-3566 NEW YORK CITY

CHICAGO: 440 West Superior St. Tel. Superior 3481 LOS ANGELES, CAL.: 417 E. Pico St. Tel. Prospect 0475 NEW ORLEANS, LA.: 518 Natchez St. Tel. Main 4421 SAN FRANCISCO: 345 Battery St. Tel, Garfield 3750

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OFFSET PLATE **ENGRAVERS**

CEKNED

Ā Complete PHOTO PLATE MAKING PLANT AT YOUR SERVICE

M. A. MINOTTI INCORPORATED

129-135 LAFAYETTE STREET NEW YORK, N. Y.

Telephone: CAnal 6-2990-1

WE OPERATE NO PRESSES

SPECIALISTS IN PLATES THAT PRINT

CEKNED

All Types of Press Plates **Color Corrected Negatives** Ready for the Machine

Originals for Hand Transferring

Hand Transferred Press Plates

Lithographic Inks On Special Stocks

By George Cramer

Sinclair & Valentine Company

T HE progress of the manufacture of paper and its many ramifications of weight, finish, coating, calendering, etc., during the past several years has brought with it the need for the development of special lithographic inks to produce the most desirable results on these new stocks. It is not only these newer stocks that require the lithographer's continued attention. He must also look to variations in the regular stocks. While a certain lithographic ink might be suitable for the bulk of stocks to be run, there might be a number of other papers for which special inks should be employed.

All lithographic inks dry by oxidation and penetration either alone or in combination. In most cases, it is the combination of these two factors that must be considered. The more the inks dry by absorption into the stock, the sooner they will dry and the less drier will be required for their oxidation. It follows that where no or very little of the ink is absorbed into the paper more drier will be needed in

order to obtain comparable results.

For some reasons known or otherwise, apparently the same inks do not give the same results on what is generally considered the same stock. The penetration factor mentioned above frequently makes an ink formulation change necessary. Where a stock of high absorption tendencies is run, it might become necessary to use a lithographic ink of such special composition in order to combat somewhat with such excesses of penetration. Cases are on record where the usual inks were run on such papers and it was later found that all the binding properties of the inks had been absorbed and thus produced results that were very unsatisfactory. An ink formulation specially developed for the stock mentioned above corrected the condition. First indications on examination of stock employed in the illustrated case revealed no differences when compared with the same stocks being regularly run. While this case just indicates the importance of absorption differences in papers, it also brings out that such differences and others similar are factors to be considered for obtaining the best results.

Metallic Stock Requirements

The new metallic stocks, both gold and silver, require ink formulations that are radically different from those employed on the regular paper stocks. Due to the polished finishes and sometimes to surfaces being waxed it becomes quite difficult to produce inks that give satisfactory results. Such metallic inks must have unusual adhesive properties and they must dry entirely by oxidation. When they do dry they must dry hard and tough. It is quite evident that metallic stocks must require special inks if they are to be satisfactorily printed.

Lacquered stocks require special inks as well as metallic stocks do. Such stocks even though they do not have the highly polished surfaces of the metallics do not allow any of the ink to penetrate. This feature necessitates that the ink must dry entirely by oxidation. It also means that great care must be taken due to the surface condition to avoid offsetting, smudging, etc., etc. In some lacquered stocks additional precautons must be taken due to such stocks having tendencies to retard inks from drying. Each of these stocks must be handled as individual problems.

Mica stocks also present special difficulties that must be met both by the lithographer and the ink maker. Due to a tendency of these stocks to "dust", it at once becomes necessary for the ink to be of such a nature that this condition is held to a minimum. If the ink is not adjusted for this stock the ink in the fountain soon becomes contaminated with mica. When this happens the inks must be replaced as their working properties become so poor that they are no

longer suitable for the lithographic press.

Almost all of the other special stocks such as Antiques, Parchments, Embossed, Special Coated, Glassiness and the like, must be treated as individual problems in order to obtain suitable lithographic inks. The usual run of lithographic inks will be found to be unsatisfactory in one way or another. It would be wise to investigate each case thoroughly. A special ink may be necessary to overcome the difficulties that many of such special stocks present. The ink maker can be depended upon for lithographic inks for such special lithographic papers.

Stresses Quality Angle in the Production of Envelopes

Quality is the guiding keynote of the work performed by Smith Envelopes, Inc., 2460 E. Grand Boulevard, Detroit, according to A. Laurence Smith, president. As a result of 35 years' experience in the paper field, Mr. Smith has developed a number of unusual ideas with respect to improving the appearance of the business envelope.

Not the least of these developments, he reports, is the modernized corner card, which has added immeasurably to the appearance of the "Advellum" line. The organization is devoting itself almost exclusively to a specialization in busi-

ness stationery of all kinds.

Issues New Brochure

Wm. J. Keller, Buffalo, N. Y., presents numerous applications of photo-lithography in a newly issued brochure which was recently sent out to the firm's clients. The attractive booklet traces the suitability of the process from simple line work to complicated halftone subjects.

Two colors were used throughout the brochure, which runs twelve pages, 81/2 by 11. The brochure was designed,

written and produced in the Keller plant.

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.... as its weakest link, and a lithographed job is as good as the plate from which it runs.

Every platemaker recognizes the importance of the graining operation. Here is a vital part of the process that makes itself felt on the profit side of ledger.

No graining material has met with a more cordial reception by leading lithographers throughout the country than the super quality glass marble manufactured by THE VITRO-AGATE COMPANY. Here is the PERFECT graining medium.

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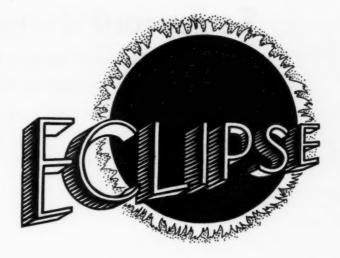
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Uniform coverage with more sheets to the pound has gained increasing recognition for Eclipse Deep-Set Black among lithographers during the past three years.

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Technical Foundation Reports

Marked Progress Reflected in Annual Resume Issued Covering All Activities of Industry's Research Unit

THE following reports covering the educational and research activities of the Lithographic Technical Foundation, Inc., were presented at the organization's annual meeting. Educational work is under the direction of D. J. MacDonald, while Robert F. Reed is in charge of research activities.

L EDUCATIONAL OFFERINGS

A. Special Courses for Lithographic Employees
(a) In New York City

(a) In New Fork City	
.,	Number
	Enrolle
1. Camera Operating (Line)(4 classe	s) 24
2. Camera Operating (Half-tone)(6 classe	s) 36
3. Camera Operating (Color Separation)	5
4. Chemistry of Photolithographic Processes	34
5. Color Mixing (Matching)(2 classe	s) 19
6. Color Correcting (Dot Etching)	12
7. Estimating(2 classe	s) 28
8. Management in Lithography	27
9. Press Plate Making(3 classe	
10. Selling Lithography(2 classe	s) 39
11. Stripping	11
TOTA	L 267

(This represents an increase of 44% over last year and of 178% over two years ago)

(L) I. D. G.1.

	(b) In Buffalo	
	1. Offset Press Operating (City evening school)	15
	2. Hand Transferring (City evening school) (c) In Cincinnati	5
	1. Lithographic Technology (University of Cin-	
	cinnati)	39
B.	Cooperative Engineering Work	
	1. Drexel Institute	10
	2. University of Cincinnati	43
C.	Courses for High School Boys	
	1. In Burgard Vocational School (Buffalo)	101

D. Promotional Efforts in Other Centers In response to a request from Philadelphia lithographers, tentative arrangements have been made to offer our Science of Photolithographic Processes there this Fall. Rochester has also requested our aid in putting on a course this Fall.

2. In Edison Technical School (Rochester)...... 84

Due to lack of equipment, the contemplated evening courses for lithographic employees were not offered at the Mergenthaler School, Baltimore, this year.

II. OBLIGATIONS

We are grateful to

The Wesel Manufacturing Co. for the use of their camera, screen and lens.

The Joseph Gelb Company for the use of their lamps.

The Gevaert and Cramer Dry Plate Companies for photographic plates.

The U. S. Prtg. & Litho. Co., Brett Litho. Co., Rossotti Litho. Co., and Mr. Alfred Bauman for help in connection with our Dot Etching class.

The International Printing Ink Corp. for offering Color Mixing courses.

Mr. D. E. Charlton, Editor, *Modern Packaging*, and Mr. A. E. Tathem, Advertising Manager, Bauer & Black, for assistance in our Sales courses.

The W. C. Hamilton & Co., Trautman, Bailey & Blampey, and Kipe Offset Company for materials for our Stripping course.

The Harold M. Pitman Co. and the Aluminum Company of America for materials for our Press Plate Making class.

III. NEEDS

Above everything, we need an offset press. Were one available, it would doubtless be used for instructional purposes at least sixteen hours per week throughout the year.

IV. PROGRAM FOR NEXT YEAR

- 1. Continuance of present courses at New York center.
- 2. Development of courses in Rochester, Philadelphia, Chicago, Baltimore and Buffalo centers.
- 3. Publication of additional units on Selling.
- 4. Complete the check-up of stenographic reports on The Science of Photolithographic Processes. (Replies to date indicate eventual publication of this material.)
- 5. Continue our efforts to induct promising college men into lithographic sales work.
- Develop and offer a course in the New York center for technical men only.
- 7. Provide intensive courses in New York for lithographers outside the Metropolitan District who can arrange to be here for a week or ten days.

RESEARCH DEPARTMENT

DEEP-ETCHED PLATES

Further study of the Gum Process described in Research Bulletin No. 9 revealed that temperature has an important effect on the time of development and the quality of work obtained. A supplement to Research Bulletin No. 9 was therefore issued and sent to subscribers May 6, 1935. Since that time research effort has been directed toward the development of a satisfactory method of making deep-etched plates

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By long years of experience how to properly grain and regrain your zinc, aluminum and glass. We guarantee every plate which leaves our plant.

All sizes in stock for immediate delivery.

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THE PHOTO-LITHOGRAPHER

by means of negatives instead of positives. Laboratory work on this method has been completed and practical tests are in progress in three co-operating plants. It is expected that a research bulletin on this subject can be issued in the near future. The method is applicable to either zinc or aluminum plates.

Dot Etching

Material for a research bulletin on dot-etching methods is now in preliminary manuscript form. After the necessary revision, this material will be ready for publication.

Lithographic Papers

A fourth report of the research carried on by the National Bureau of Standards in co-operation with the Foundation was published in the February, 1936, issue of the Journal of Research as Research Paper No. 859, "The Treatment of Offset Papers for Optimum Register." Reprints of this report will be obtained by the Foundation and mailed to subscribers in the near future. Research Paper No. 859 contains valuable new information regarding scientific methods of conditioning paper for offset lithography, which constitute a long step in advance over previous methods.

Research on lithographic papers at the Bureau of Standards during the past two years has been made possible only through financial support by the Foundation and interested paper manufacturers. Unless this support is continued in 1936-37, it is probable that the work will be discontinued.

Register Rule

Final arrangements for manufacture of this instrument have been made. A sample rule has been constructed and tested under practical conditions in several lithographic plants. Sales Bulletin No. 2, which describes the Register Rule and its use, has been printed for circulation to subscribers and others.

Offset Blankets

During the past year all available domestic and imported offset blanket materials, including the newer types employing synthetic rubber compounds as the printing surface, have been tested. Results of these tests are contained in Report No. 3, "The Testing of Rubber Offset Blankets," which was sent to co-operating blanket manufacturers and dealers July 15, 1935. The data obtained indicates a distinct improvement in the average quality and durability of these materials during the past few years.

Ink

An instrument for measuring ink consistency has been developed during the past three years. During the past year a number of improvements and refinements have been made and sufficient testing has been done to prove its usefulness to the printing ink manufacturer and to the larger lithographic and printing plants. Arrangements for manufacture and distribution of this instrument are being made.

Research Program

The research problems upon which work is planned are divided into two groups: namely, fundamental and practical problems. The fundamental problems are of primary importance and will be attacked as rapidly as possible. They are:

- 1. Development of improved types of printing surfaces.
- 2. Improvement of offset papers.

- 3. Elimination of offsetting of inks and sticking of sheets.
- Development of improved methods of process and color-separation photography.

Since these problems are difficult and work on them will involve delays, the gaps will be filled in by work on the following practical problems:

- Development of a method of making deep-etched handtransfers on aluminum.
- 2. Standardization of plate-graining methods.
- Improvements in press life of available types of printing plates.
- Photographic reversal in the production of halftone positives.
- The making of blue prints for key purposes on glass and metal plates.
- Adapting the Paper Hygroscope to improved methods of paper conditioning.

In view of the proposed work on the photographic processes, two members of the research staff recently made a tour of the laboratories engaged in important photographic research. Among the places visited were Eastman Kodak Laboratories, General Electric Research Laboratories, and Massachusetts Institute of Technology. Much information was gained and contacts were made that should be of great assistance in carrying out the work.

Lithographic Abstracts

The laboratory has published approximately three hundred abstracts of the more important technical articles on lithographic processes during the year. Lithographic abstracts, appear monthly in the National Lithographer, the Lithographers' Journal, and THE PHOTO-LITHOGRAPHER. Fifty inquiries regarding particular abstracts have been received, together with eighteen requests for photostat copies of original articles.

Service

While the Research Department conducts no research on individual shop problems, it endeavors to give helpful advice to subscribers upon request. Requests for advice received during the year have totalled 137, as compared with 72 during the previous year.

Staff and Equipment

The research staff consists of the director and three full-time associates. No changes in personnel have been made during the year. No graduate students have been available as research assistants but one senior mechanical engineer is conducting his thesis work in the laboratory. Student assistants have been available on National Youth Administration funds, for cleaning, drafting, and work of routine nature.

A photo-electric photometer is being constructed in the laboratory for use in the proposed photographic research. Aside from this, no new equipment has been added during the past year. Photographic research will require some new equipment, particularly an "Eastman Densitometer," the cost of which is \$375.00, and a Coleman pH Electrometer at a cost of about \$125.00. Further equipment may be needed as the work progresses.

Course in Lithographic Technology

In view of the increasing demand for technically trained men in the lithographic industry, members of the research

"SOMETHING TO THINK ABOUT AND ACT UPON FOR LARGER PROFITS"

Experienced lithographers know that our practical methods of proper paper conditioning with 2 in 1 paper conditioners, and our pressroom humidity control with CATCHDEW units, are more valuable in correcting losses than theoretical research efforts. Other machines and air conditioning systems, according to scientific tests, do not provide the definite method of proper conditioning which experts hold necessary for correct register.

Read the many valuable uses an Illinois firm found in one month's service of 2 in 1 machines. They are efficient flexible and possess many patented features not obtainable elsewhere.

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re. in the We have now had the TWO IN ONE conditioning machine in our plant for one month and we are sure that you will be pleased to know that it is more than satisfactory. This outfit not only serves as an excellent paper conditioner, but we use it several times daily for the purpose of drying ink between colors in order that we may render fast service to our customers. We find that on heavy solids, a sheet can be put in this machine and dried within an hour, making it possible for us to come back immediately with another color, or even gold.

We consider the TWO IN OWE conditioner one of the most valuable pieces of equipment in our plant.

Very truly yours,

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Harley 6. Potter

Write us for a free copy of the "Lithographers' and Printers' Manual on Proper Paper Conditioning and Pressroom Humidity Control".

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staff are conducting an evening course in Lithographic Technology at the University of Cincinnati. This course began February 3 and continues for sixteen weeks. The total enrollment is 39 and includes:

THE PAPER HYGROSCOPE

IN 1928 the Research Department of the Lithographic Technical Foundation designed and constructed an instrument to indicate directly the moisture content of paper in the pile. This instrument was used in experimental work with so much success that trials were made under practical conditions in lithographic shops. The results of these tests indicated that, with slight modifications, this instrument would serve as a valuable tool for lithographers in the handling of paper. It has been decided, therefore, to make the instrument available to lithographers for use in their plants.

The instrument has been carefully designed and will be manufactured by well-known makers of high grade precision instruments. Sample instruments have successfully passed rigid tests in the Research Department of the Foundation and at the United States Bureau of Standards.

The Paper Hygroscope resembles a sword the blade of which encloses a sensitive hygroscopic element. Expansion and contraction of this element actuates the pointer of an indicating device mounted on the handle of the instrument. The dial of this indicator may be rotated, as explained below.

Method of Operation

The Paper Hygroscope is gently waved in the air until the pointer comes to rest and no further movement takes place during one minute. The dial is now turned until the black arrow is directly under the pointer. The operator next inserts the blade between the sheets of the pile of paper to be tested as shown in the illustration. If, after one minute the pointer does not move to a position beyond either of the red arrows, the paper is in condition to print satisfactorily. If, on the other hand, the pointer moves to a position beyond either of the red arrows, the paper should be hung before attempting to run it on the press.

What the Hygroscope Does

1. The Paper Hygroscope tells whether or not a pile of paper is in hygrometric equilibrium with the atmosphere of the pressroom. In other words, it tells the pressman beforehand whether the paper will maintain its dimensions if run over the press or will expand or shrink and cause misregister.

2. In plants in which the humidity is controlled, skids of paper may be tested before hanging to determine whether or not the moisture content of the paper is within tolerance limits for good register and flatness. Where this is found to be the case, the paper need not be hung before use. It is expected that considerable saving will result, as only paper which is out of condition will need the extra handling. Paper may be purchased on a moisture content specification corresponding to the relative humidity maintained in the press-

room, and the Paper Hygroscope used to check its moisture content, without the necessity for laborious and uncertain moisture determinations. Much unnecessary paper handling expense may thus be avoided.

3. In shops where no attempt is made to control the atmosphere, the Paper Hygroscope tells the pressman whether or not the new paper needs to be hung before use. After each color is printed, the piles of paper should be tested with the Paper Hygroscope to determine whether it is safe to print the next color under existing atmospheric conditions. If not, the piles should be kept covered with moisture-proof covers and held until the test indicates that the moisture is again within tolerance limits for the job.

Lithographic Plans Advanced for Great Lakes Exposition

At a luncheon recently given by H. A. Porter, vice-predent in charge of sales of the Harris-Seybold-Potter Company to the Exposition Lithograph Company, reports were made concerning the progress of the press installations exhibit at the Great Lakes Exposition.

This group of lithographers, made up of leading men in the industry in Cleveland, are sponsoring a display that will prove one of the most striking and dynamic on the exposition grounds. One of the units of their exhibit will be a Harris two-color, 41x54 in. offset press and a Harris 17x22 in. single color offset press. Each member of the group will have special representation. The presses will be in actual operation during the entire exposition which will be open for 100 days. The theme of the exhibit is "Modern Offset Lithography" as produced on a Harris.

Mr. Porter announced that E. E. Straus familiarly known as Manny Straus, has joined the Harris-Seybold-Potter Company organization. Mr. Straus is a former president of the



E. S. Strauss

Lithographers National Association and was, until a short time ago, president of the Courier Journal Job Printing Company in Louisville. He is one of the best known and best loved men in the lithographic industry. Mr. Straus will be in charge of the Harris exhibit at the Great Lakes Exposition where he will be glad to welcome his many friends.

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National Advertisers are big buyers of Photo-Lithography—Get your share of this business by having at hand all pertinent facts about National Advertisers.

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"EGGSACT" specific gravity 1.094, Baume, 13.50, pH value 8.60.

SOLUBILITY

"EGGSACT" is completely soluble in water in any and all proportions, and produces a sparkling, clear sensitizer.

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"EGGSACT" is very convenient and easy to handle, because is is always ready for use. No waiting for albumen to dissolve, no straining or filtering necessary.

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"EGGSACT" requires no special storage because it remains constant indefinitely at normal room temperature.

Your plate maker has many problems.

Help him with an "EGGSACT" start.

"EGGSACT" is always uniform and free from variations, such as exist in dehydrated egg albumen.

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In the West: THE CALIFORNIA INK CO; Inc.

GUIDE TO SELLING

(Continued From Page 42)

pathy. No matter how badly you need others or how tough a game you have been up against—never let the buyer know it! This is a common attitude of house to house canvassers, particularly the old type—but they should really be classed as mendicants rather than salesmen. I stress this point of not showing anxiety for orders because this is where many salesman fall down. You want the order but you don't need the business! Do you get the distinction? A very important factor in putting your proposition across is enthusiasm. There should be a sparkle in your eye and a ring in your voice that carries conviction. The best proposition ever offered backed up by the best line of talk ever devised but presented without enthusiasm will fall flat in most cases.

The Contagion of Enthusiasm

There is nothing quite so contagious as enthusiasm, not even smallpox. As a result of our discussion in the realm of science we can in a measure render people immune to smallpox—but I have never seen a man or woman who was immune from the contagion of genuine and sincere enthusiasm. Pessimists have no place in sales work. I shall never forget an expression I once heard to the effect that one employer said he wanted none but optimists in his sales department, whereas in his account and credit department he wanted none but pessimists.

A word of caution at this point might not be amiss. Your enthusiasm for your proposition must be founded on facts. There is such a thing as letting your imagination run wild under the spell of your enthusiasm and consequently in your selling talk you are likely to prove entirely too much.

You are no doubt familiar with the story that is a classic in the law schools of the country. The defendant was charged with having borrowed a jug and returning it in a cracked and worthless condition. Counsel for the defense presented a most enthusiastic argument on behalf of his client and proved three points:

- 1. The defendant had never borrowed the jug.
- 2. He had returned it in good condition.
- 3. It was cracked when he got it.

The Safety of Truth

Do not assume that because you have outlined your proposition in a general way that the buyer understands it. Cover it point by point taking pains to make each successive point clear.

In putting up your proposition to the buyer do not use technical terms with which he is unfamiliar. If you do not make your proposition plain you are the loser. He will ask you what you mean but will finally decide on the basis of what he has understood. First the proposition must be sketched in the large so that "high lights" will stand out and so the buyer will get a vision of the proposition as a whole. Then follow with the details as may be necessary to a complete understanding and the proposition will develop of its own volition.

Tell the truth. Do not allow a misinterpretation of any kind to find a place in your sales talk. Be scrupulously honest. Never invent an illustration even to clinch a point but relate an actual occurrence. Aside from every other consideration there is a wonderful advantage in telling the same story over and over in the same way, whereas, if you tell an untruth, you are liable to get your wires crosssed. It is not easy to remember all the various stories you have told.

In putting over your talk with the dealer be careful even as to your choice of words. When introducing an article for which there is no known demand, this is especially important because the use of the word may suggest an unfavorable line of thought or start an argument. Avoid too many "ifs" in your conversation.

In talking with the buyer you should avoid such expressions

I think—We want to introduce—We are trying to better say—

I am sure—I know—We will—

When introducing a process you might use some such opening as Mr. So and So, we are introducing a new method of reproduction which we are selling with remarkable success.

Excessive Verbiage

Many salesmen talk themselves into an order and then talk talk themselves out of it. In other words after reaching the point when the buyer thoroughly understands and is interested in the proposition, they would not let him buy but kept on talking until he loses interest and becomes disgusted.

You have probably heard the story told by Mark Twain of himself. He once attended a church where the minister delivered a sermon on missions. After portraying with wonderful eloquence and pathos the needs of the uncivilized peoples in far away lands the preacher's words so affected Mark Twain that he drew from his pocket a small purse containing every cent he had in the world and was prepared to give all to this worthy cause.

The preacher kept on talking and though his eloquence did not abate, Mark Twain's ardor began to cool. Finally Mark Twain made up his mind to give only \$25.00. Still the preacher talked on and on, Mark Twain by and by figured that \$10.00 was aplenty! At last the sermon was ended and the collection plates were circulated through the audience. Mark Twain instead of giving \$10.00 reached over and stole a five spot from the plate!

It was not so much a question that the preacher had talked too long as that he had continued to talk after he had accomplished his object.

In putting a proposition up to a buyer in some cases it may take an hour or even two to reach a point where the buyer thoroughly understands. In another case ten minutes and the time to quit is when that point has been reached. There are two principal reasons why salesmen continue to talk after they are through and have the buyer's interest.

- 1. They do not watch the buyer.
- 2. They are more anxious to get something out of their own heads than they are to get it into the heads of the buyer.

In saleswork it is a mighty good thing to remember that even if you have a good proposition and a good sales talk don't overdo it and if you have only a fair proposition don't

(Continued on Page 54)

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We are pleased to announce to the trade that a new Department has been added to our already large graining plant to take care of your requirements in the Regraining of your MULTILITH PLATES.

ALL OUR PLATES ARE MARBLE GRAINED

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They may cost a little more BUT what a DIFFERENCE. A trial order will convince you of their merits.

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IF PLATE RELIABILITY IS WHAT YOU ARE LOOKING FOR - THAT'S US.

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Reliable Lithographic Plate Co., Inc. 17-27 Vanderwater St. & 45 Rose St., New York City

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Sales Fireworks

By GEORGE M. DAVISON,

Sales Manager, Higgins & Low, Inc.

DEBUSSY, the composer, wrote a piece of music that endeavored to project to the consciousness of the listener the impression made by fireworks displayed in France on Bastille Day. It is a fine piece of modern impressionalistic music and one is reminded now that our Fourth of July has just passed, that it may be timely to do a "DeBussy," and dissertate on salesmen and how they express certain characteristics of fireworks.

First let us consider that gem of pyrotechnics, the SKY-ROCKET. From its initial fuse-lighted start, till its flaming sales curve sweeps across the blue chart of the sky, it has many potentialities of a good salesman.

How? Well, let's see. It commands your attention from start to finish. It is direct and is a natural demonstrator, and a showman No. 1. It can boast of build-up, grace, and climax. It does its job smoothly, effortlessly and effectively.

The skyrocket connotes the quota minded salesman who keeps climbing until the zenith of his objective is reached, and then coasts to the ground with the order. The skyrocket does not rely so much upon pull as it does push.

Roman candle salesmen possess variety. Watch a Roman candle, as it vomits its colored balls into the blue of the night. First a red flash, then a yellow flash, then finally a blue one. In a word, variety.

Incidentally these three primary colors of the Roman candle are the basis with which the artist blends them into infinite varieties of beauty. Any up-and-coming salesman can emulate the Roman candle and the artist by taking the primary elements of his craft and combining them into a new dispensation of the sales story he has to tell. Yes, the Romans gave us a candle, but the modern salesmen in the spirit of '76 has to keep it burning as a symbol of variety in a selling technique.

Nothing is so deadly as monotony and it is especially unforgivable in a salesman. Salute to the Roman candle.

Pinwheel, the Fourth of July sensation of our boyhood, impressed itself upon our minds before taxes, badminton, handies, culottes and the gold standard mortgaged the attention of our adult years. The pinwheel needn't be dismissed as a boyhood or holiday knick-knack but reeks with sound selling psychology.

The pinwheel salesman like the pinwheel itself rotates around a single point (the sales point), and as it gyrates it brings light and illumination around that point in clear and vivid radiance. Did the last sales talk you heard do exactly that?

Lighted balloons usually are the climax to every Fourth of July celebration, and though they be last, are a first rater as an attention getter. Like all good salesmen, they consistently hold the interested attention of the spectator. The lighted balloon is very much like a lot of selling ideas, just pieces of flimsy paper, unable to ascend or go anywhere until the warm candle of enthusiasm is placed under them. Immediately this warmth expands the balloon (idea) and it arises, a glory and a spectacle to behold. Isn't that exactly what we must do

with these nebulous selling ideas that come into our minds. They won't do us any good or our customer any good unto we treat them like the lighted balloon and apply the warms of enthusiasm and the heat of conviction to make them sail and go places.

Nobody at any time ever saw a balloon that bucked the wind. Your lighted balloon is too smart a salesman for this and always moves in the right direction, with the wind.

The minute the heat in the balloon goes cold, down comes the balloon. This is exactly what happens when the dynamic stream of enthusiasm and purpose is withheld in promoting or explaining a sales idea or story.

Fireworks have tremendous possibilities and recognized limitations in their symbolism of suggesting human relationships of salesmen and selling. Skyrocket, Roman Candle, Pinwheel and Lighted Balloon are all alike in one respect. The initial spark must set off the fuse for without this "the work are dead." So be on the lookout next Independence Day and enjoy your fireworks, conscious that there is wisdom and sales psychology in the skyrocket, the Roman Candle, the Pinwheel and the Lighted Balloon.

GUIDE TO SELLING

(Continued from Page 52)

imagine that its deficiencies can be hidden by words. There is a favorite phrase used by a southern darky that is quite expressive here "Man you all say words but they don't mean nothing."

It is a wise salesman who knows when to stop talking. How are you to know this? The answer is quite simple. Watch the reaction and expression of the buyer. If the talk is properly formulated and interest given, you should know when it reaches its climax and when the buyer ought to put his name on the dotted line.

Truth is Vital

The point of telling the truth is important. Two men came into my office today to ask me to help them get jobs selling photo-lithography. One said he had just come to New York, had never sold photo-lithography, but knew considerable about the Graphic Arts Industry. He told me that at one time he sold printing paper for a wholesale distributor. I asked him what line he sold and he answered "Fine paper." I then asked him what brand and he answered, "Hammermill Bond." He calmly said, "I have forgotten the names of the other kinds sold." Asked if he had sold coated paper, he knew absolutely nothing about coated or book papers but covered up with a statement that he worked with this paper concern for only eight months and therefore could not remember the names of the paper.

There is a fellow who in five minutes tripped himself up so badly that whatever he said after that I would have doubted. That fellow wants to sell photo-lithography. Imagine what he would do with a technical process description. It is vital that we tell the truth. Another characteristic of successful selling is sincerity. I have heard buyers remark that a certain salesman did not know much about his product but that he was sincere. Sooner or later that particular salesman will be favored with the order.

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Abstracts of important current articles, patents, and book compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statement made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department, Info. mation concerning the books or periodicals abstracted may be obtained, directly by addressing the Department of Lithographic Research, University of Cincinnati, Cincinnati, Ohio.

Colored Prints, Etc. L. O. van Straaten. U. S. Palent No. 2,007,316 (July 9, 1935). For producing clicks for multicolor prints, colored prints on transparent material, lantern slides, etc., a plurality of photographic negatives of an object are produced with a scale of primary colors by employing a plurality of different color filten by which a scale of primary colors is reproduced at the same time as the subject of the picture; a negative rel plate is corrected after obtainment with a green filter by chromating a negative blue plate, shading it off by mean of a diapositive obtained from a negative yellow plate and after correctly shading off making a diapositive from blue plate; the last mentioned diapositive is used for shading off a negative red plate, and a completely corrected diapositive red plate is made from the negative red plate. (Chemical Abstracts 29, 5761-2, (1935).)

Photo-Mechanical Printing-Surfaces. J. Heidenhain British Patent No. 442,473 (1936). Originals for produc ing photo-mechanical printing plates without the use of screens are prepared by applying a layer of heavy metal sulphide, e. g., lead sulphide, to a grained transparent support, e. g., a glass celluloid or other transparent plate, applying a drawing to this by means of a material which is unattacked by a solvent for the sulphide layer, and dissolving out the unprotected parts of the layer. The drawing may be applied by means of grease chalks or by ap plying a light sensitive layer, e. g., of asphalt, exposing under the drawing and removing the unaffected parts, for example, with turpentine. The process of Specification 183,817, (Class 98 (ii)), may also be used. Specification 327,068, (Class 98 (ii)), also is referred to.

Photo-Mechanical Printing-Surfaces. British Patent No. 443,321 (1936). From an original negative or one of a set of color-record negatives, a positive is printed and all areas other than white are blocked out From this a negative is made in which the white areas are opaque and all other areas transparent, and this is superimposed on the original negative or each negative of the set of color-record negatives, and the combination being used to print a positive having transparent white areas and from which the printing surface is produced. A halftone screen may be used when printing from the combined negatives or a half-tone negative may be made from the final positive.

Process for the Preparation of Copy Layouts. Wilhelm Daschner. German Patent No. 620,801 (Oct. 3, 1935). Process for the preparation of copy layouts for offset and offset deep printing by photographs of halftone photo-

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engravings colored in the depressions with magnesia, characterized in that the printing surface of the photo-engraving, free of magnesia, is rolled up with contrasting ink.

Device for Investigating and Determining Color Tone Values and Printing Element Size. A. Galetzka and A. Michalski. German Patent No. 622,102 (Oct. 31, 1935). Device for investigating and determining color tone values and printing element size for the retouching of screen negatives or positives by comparison of colored originals for reproduction with a color chart which shows simultaneously the correct screen dot size required for printing, characterized in that the superimposed, differently colored, graduated transparencies, with gradations adjusted to correspond with printing elements, are arranged in a printing frame with movable viewing panels.

Laboratory Methods of Reproduction Technologists. J. Daimer. Reproduktion, 6: 185-90, November, 1935. Instructions are given for the preparation and maintenance of silver baths for wet-plate work. Argentometers (hydrometers) should only be used for testing the strength of fresh solutions. Used baths should be analyzed for silver nitrate content by titration with potassium rhodanate, using ferric ammonium alum as indicator, or with potassium iodide and starch. The treatment of all waste with a view to silver recovery is discussed. Waste includes silver bath residues, unrecoverable baths, used developer, used fixing bath, first wash water, blotters, scraps of sensitized collodion, and old negatives. (Monthly Abstract Bulletin of Eastman Kodak Company, 22, p. 119 (1936).)

Taking Photographs in Natural Colors. F. Fiala.

Reproduktion, 6: 203-13, December, 1935. Many photographers are unaware that making a color plate is now no more difficult than making a black-and-white negative. The author describes screen plates, additive and subtractive color mixture, absorption and transmission, and pigments, and gives a table of light filters for screen plates and film, and exposure tables. Instructions are included for screen plate photography in artificial light with incandescent, flash light, and are light illumination, photomicrography, and stereoscopic photography. Processing is given in full, with common shortcomings and their correction. Diagrams in color are included. (Monthly Abstract Bulletin of Eastman Kodak Company, 22, p. 120 (1936).)

Duplicate Negatives by Direct Reversal. P. C. Smethurst. British Journal of Photography 83, No. 3968, May 22, 1936, pp. 327-8. Duplicate negatives made by direct reversal, as compared with the usual method, offer the advantage of a somewhat finer grain, dispense with the need for an intermediate positive, and make possible enlarging or reducing by means of the ordinary enlarger. The time required for the process is not more than twenty minutes, and the contrast is determined by the choice of material rather than by personal skill. The procedure is described.

Change of Size in Paper and Holding Size in the Reproduction of Plans. F. Lösche. Reproduktion, 6: 1714, October, 1935. Photographic paper used for line negatives shrinks. Decreases in size, in two directions, are given for two different types of paper and for film, as measured over a period of 28 days. Distortion is directly related to atmospheric humidity but has little connection with tem-

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perature. If relative humidity is measured, proper allowance can be made, when photographing, by focusing to dimensions increased by a factor equivalent to the expected shrinkage. (Monthly Abstract Bulletin of Eastman Kodak Company, 22, pp. 18-9 (1936).)

Planographic Printing Surfaces and Plate Preparation

Handbuch der Modernen Reproduktionsteachnik. Band III. Photolithographie und Offsetreproduktion. (Book). Adolf Köpf, with appendix by H. Eggen. Published by Klimsch Co., Frankfurt a.M., Germany; 1935, Revised Edition; 122 pages; RM 4. (Printed in German). This book covers the various processes of photolithography and offset printing, and gives brief accounts of some of the proprietary processes used in Germany. It is well illustrated and contains a number of color plates. The appendix contains a brief description of various types of offset presses.

Equipment and Materials

Transfer Method and Means. B. L. Sites. U. S. Paient No. 2,036,835 (April 7, 1936). In a printing press, the combination of co-operating form and blanket cylinders having relatively hard and soft operating surfaces whereby a printing impression is conveyed from one to the other, each of said cylinders having engaging bearers, said blanket cylinder having its impression receiving surface below its bearers and the form cylinder having its active surface above its bearers whereby said surfaces at the printingzone travel at the same speed to transfer a true image undistorted.

Lithographic Transfer Paper. Richard Naumann Umdruckpapierfabrik in Dresden. German Patent No. 621, 059 (Oct. 10, 1935). Lithographic transfer paper characterized in that it is provided with markings showing the direction of pulling, which are visible in segments of any size.

Paper and Ink

Decalcomania Paper. John MacLaurin. U. S. Patent No. 2,007,404 (July 9, 1935). A backing sheet of water-absorbent paper carries on one face a coating adapted to take decalcomania printing, this coated surface being smooth, and the opposite side of the paper carries a multiplicity of small lumps of water absorbent material such as a chalk mixture adhesively bonded to the surface and serving to hold the inked surface of the superposed sheet away from the main body of the backing sheet. (Chemical Abstracts 29: 5956, (1935).)

Decalcomania Paper. Henry Atwater. U. S. Patent No. 2,007,630 (July 9, 1935). A backing sheet of water-absorbent paper carries a coating on one face adapted to take decalcomania printing, which is bonded to the sheet by a water-soluble adhesive such as a starch-dextrin mixture and the opposite face carries raised elements such as a multiplicity of embossed portions distributed over the

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surface and serving to hold the inked surface of a superposed sheet away from the main body of the backing sheet (Chemical Abstracts 29: 5956, (1935).)

Lithography on Coated Paper. R. F. Reed. Paper Trade Journal 102, No. 22, May 28, 1936, pp. 281-3 TS The use of coated papers in offset lithography has increased during recent years because improvements in lithographic printing plates and inks have made possible improved printing in a minimum of colors, for which coated paper are particularly suitable. Certain characteristic difficulties are encountered in lithographing on coated paper. These are: (1) picking and peeling of the coated surface. (2) setting-off of the printed impression, (3) curling of coated-one-side papers, and related register difficulties, and (4) the tendency of some coated papers to cause scumming of the plates and "wearing away" of the work. While there have been definite improvements in coated papers, there still remains certain research work to be done toward elimination of these difficulties.

Recent Developments in the Technology of Lithographic Papers. R. F. Reed. Paper Trade Journal 102, No. 23, June 4, 1936, pp. 293-5 TS. A summary is given of the results of research on lithographic papers at the Bureau of Standards, explaining misregister in offset lithography in terms of changes in moisture content of paper It is shown that the conventional method of paper conditioning is inadequate even where a uniform atmospheric condition is maintained, and that the best results are obtained with paper having a moisture content slightly above equilibrium.

Monastral Fast Blue BS: New Blue Pigment. Synthetic and Applied Finishes, 6: 219, 235, December, 1935; Journal of the Society of Dyers and Colourists, 52: 22-3, January, 1936. A new blue pigment, Monastral Fast Blue BS, is announced, which is of the phthalocyanine class, the molecule being represented by a copper atom surrounded by four iso-indole nuclei, forming a 16-membered ring of alternate carbon and nitrogen atoms. The dye is fast to light, acids, and alkalies, and is insoluble in alcohol or cellulose acetate solvents. It is recommended for use in three-color printing in preference to the standard bluegreen now used, since its reflection band is broader on each side. (Monthly Abstract Bulletin of Eastman Kodak Company 22, pp. 126-7 (1936).)

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Bausch & Lomb Optical Co., 140 Smith St., Rochester, N. Y.

Glogau & Co., 1660 Rand McNally Bldg., Chicago, Ill.

*Goerz American Optical Co., C. P., 317 E. 34th St., New York, N. Y.

*Pitman Co., Harold M., 26 Cornelison Ave., Jersey City, N. J.

*Zeiss, Carl, Inc., 485 Fifth Ave., New York, N. Y.

LINE-UP AND REGISTER MACHINES, SYSTEMS AND TABLES

Craftsmen Line-Up Table Corp., 49 River St., Waltham, Mass.

Hamilton Mfg. Co., Inc., 1315 18th St., Two Rivers, Wis.

Hoerth & Co., A. J., 608 S. Dearborn St., Chicago, Ill.

Miles Machinery Co., 18 E. 16th St., New York, N. Y.

Robertson, R. R., 400 W. Madison St., Chicago, Ill.

Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y. & Scranton, Pa.

LITHO DEVELOPING INK

Hunt, Philip A., Company, 253 Russell St., Brooklyn, N. Y.—2432 Lakeside Ave., Cleveland, Ohio,—1076 W. Division St., Chicago, Ill.

MACHINISTS

*Gegenheimer, Inc., Wm., 78 Roebling St., Brooklyn, N. Y.

*Lorenz, Louis, & Co., Inc., Rose and Duane Sts., New York, N. Y.

*Rathbun & Bird Co., Inc., 85 Grand St., New York, N. Y.

MAGNIFYING AND REDUCING GLASSES

Bausch & Lomb Optical Co., 635 St. Paul St., Rochester, N. Y.

Glogau & Co., 1660 Rand McNally Bldg., Chicago, Ill.

Norman-Willets Co., 318 W. Washington St., Chicago, Ill.

*Repro-Art Machinery Co., Wayne Ave. & Berkeley St., Phila., Pa.

*Zeiss, Inc, Carl, 485 Fifth Ave., New York, N. Y.

MAKE-UP TABLES

Craftsmen Line-Up Table Corp., 49 River St., Waltham, Mass.

Miles Machinery Co., 18 E. 16th St., New York, N. Y.

^{*}Advertisers in this issue.

MAKE-UP TABLES (Continued)

Robertson, R. R., 400 W. Madison St., Chicago, Ill.

Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y. and Scranton, Pa.

MOLESKIN AND MOLLETON

*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

*International Printing Ink Corporation, 75 Varick St., New York, N. Y.

Meiners, Inc., Bernhard, 49 Murray St., New York, N. Y.

*National Offset Supply Co., St. Louis, Mo. *Roberts & Porter, Inc., 100 Lafayette St., New York, N. Y. and 402 S. Market St., Chicago, Ill.

Senefelder Co., Inc., 32-34 Greene St., New York, N. Y.

*Siebold, Inc., J. H. & G. B., 47 Watts St., New York, N. Y.

York, N. Y.
MOTORS AND CONTROLLERS

Cline Electric Mfg. Co., 211 W. Wacker Drive, Chicago, Ill.

MOUNTING AND DIE-CUTTING

Freedman, Wm. A., 657 Sixth Ave., New York, N. Y.

MOUNTING AND FINISHING

Lincoln Mounting & Finishing Co., Inc., 445 W. 31st St., New York, N. Y.

NEGATIVE MATERIALS

*Agfa Ansco Corp., Binghamton, N. Y.

Cramer Dry Plate Co., G., Lemp & Shenan-doah Ave., St. Louis, Mo.

Eastman Kodak Company, Rochester, N. Y. Gevaert Co. of America, Inc., The, 423 W. 55th St., New York, N. Y.

Haloid Co., The, 6 Haloid St., Rochester, N. Y. *Hammer Dry Plate Co., Ohio Ave. & Miami St., St. Louis, Mo.

*Norman-Willets Co., 318 W. Washington St., Chicago, Ill.

*Polygraphic Company of America, Inc., 310 E. 45th St., New York, N. Y.

NO-OFFSET EQUIPMENT

Specialties Div., General Printing Ink Corp., 100 Sixth Ave., New York and 608 S. Dearborn St., Chicago, Ill.

OFFSET PLATE ENGRAVINGS

*Chicago Litho Plate Graining Co., 214 N. Clinton St., Chicago, Ill.

Clinton St., Chicago, Ill.

OFFSET PLATE MAKING SERVICE

(See Plate Making Service)
OPAQUE AND DEVELOPING INK

Acheson Ink Co., Inc., Skillen St., Buffalo, N. Y.

*Okie, Francis G., 247 S. Third St., Phila., Pa.

PAPER

Aetna Paper Co., The, Dayton, Ohio American Writing Paper Co., Holyoke, Mass Beckett Paper Co., The, Hamilton, Ohio *Brown Company, Portland, Maine. PI

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Burgess Cellulose Co. (Div. of C. F. Burgess Laboratories, Freeport, Ill.)

*Cantine Co., Martin, Saugerties, N. Y.
Case & Risley Press Paper Co., Oneco, Conn.
Champion Paper & Fibre Co., Hamilton,

Chemical Paper Mfg. Co., Holyoke, Mass. Consolidated Water Power & Paper Co., Wis-

consin Rapids, Wis.

*Crocker-McElwain Co., Holyoke, Mass.
Dill & Collins, Inc., Richmond & Tioga Sts.

Philadelphia, Pa. Eastern Mfg. Co., 500 Fifth Ave., New York, N. Y.

Falulah Paper Co., Fitchburg, Mass.

Hamilton, W. C. & Sons, Inc., Miquon, Pa. *Hammermill Paper Co., Erie, Pa.

Hollingsworth & Whitney Co., 140 Federal St., Boston, Mass.

Howard Paper Co., Urbana, Ohio

*International Paper Co., 220 East 42nd St., New York City

Kimberly-Clark Corp., Neenah, Wis.

*Maxwell Paper Co., Franklin, Warren County, Ohio

Munising Paper Co., Munising, Mich. Neenah Paper Co., Neenah, Wis.

Rhinelander Paper Co., Rhinelander, Wis. Riegel Paper Co., 342 Madison Ave., New York City.

Strathmore Paper Co., W. Springfield, Mass. Warren, S. D. Co., 89 Broad St., Boston, Mass. Watervliet Paper Co., Watervliet, Mich. West Virginia Pulp & Paper Co., 230 Park

Ave., New York City.

Whiting Geo. A. Paper Co., Menasha. Wis.

*Advance Mfg. Co., Inc., Louisville, Ky.
*Lorenz & Co., Inc., Louis, Rose & Duane Sts.,
New York, N. Y.

*Southworth Machine Co., 30 Warren Ave., Portland, Maine.

PAPER DISTRIBUTORS

*Bulkley-Dunton & Co., 295 Madison Ave., New York City

*Lathrop Paper Co., 155 Perry St., New York N. Y.

*Linde Paper Co., J. E., 84 Beekman St., New York, N. Y.

*Marquardt & Co., Inc., 153 Spring St., New York, N. Y.

*Millar & Co., Inc., Geo., W., 284-290 Lafayette St., New York, N. Y.

^{*}Advertisers in this issue.

PAPER DISTRIBUTORS (Continued)

*Royal Card & Paper Co., 11th Ave. & 25th St., New York, N. Y.

PARAFORMALDEHYDE—U. S. P.

*Hunt, Philip A., Company, 253 Russell St., Brooklyn, N. Y.—2432 Lakeside Ave., Cleveland, Ohio,-1076 W. Division St., Chicago, III.

PHOTO COMPOSING MACHINES

*Rutherford Machinery Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

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Criterion Photocraft Co., 350 Madison Ave., New York, N. Y.

PHOTO LETTERING MACHINES

*Rutherford Machinery Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y., Scranton, Pa.

PLATE COATING EQUIPMENT

*Zarkin Machine Co., 335 E. 27th St., New York, N. Y.

PLATE GRAINING MACHINES

Johnson Photo Litho Co., 318 W. Randolph St., Chicago, Ill.

Robertson, R. R., 400 W. Madison St., Chicago, Ill.

*Wesel F. Mfg. Co., Inc., 468 Fourth Ave., New York, N. Y. and Scranton, Pa.

*Zarkin Machine Co., Inc., 355 E. 27th St., New York, N. Y.

PLATE GRAINING MATERIALS

American Graded Sand Co., 2516-18 Greenview Ave., Chicago, Ill.

*International Printing Ink Corporation, 75 Varick St., New York, N. Y.

New England Quartz Company of New York,

150 Nassau St., New York, N. Y.
*Seibold, Inc., J. H. and G. B., 47 Watts St.,
New York, N. Y.

*Zarkin Machine Co., Inc., 355 E. 27th St., New York, N. Y.

PLATE MAKING EQUIPMENT

*California Ink Co., Inc., The, 545 Sansome St., San Francisco, Cal.

*Lorenz, Louis, & Co., Inc., Rose and Duane Sts., New York, N. Y.

*Miles Machinery Co., 18 E. 16th St., New York, N. Y.

Rutherford Machinery Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y. and Scranton, Pa.

PLATE MAKING SERVICE

*Columbia Offset & Reproduction Corp., 2

Duane St., New York, N. Y.
*Minotti, Inc., M. A. 129 Lafayette St., New

Monsen, Thormod & Son, Inc., 730 N. Franklin St., Chicago, Ill.

Offset Engravers Associates, Inc., 42 E. 20th St., New York, N. Y.

Offset Printing Plate Co. of New York, Inc., 100 Bleecker St., New York, N. Y.

Rightmire-Berg Co., 717 S. Wells St., Chicago, Ill.

*Stockinger & Langbein Photo Litho Corp., 30 E. 21st St., New York, N. Y.

Swart-Reichel, Inc., 461 Eighth Ave., New York, N. Y.

Stevenson Photo Color Separation Co., 222 W. Fourth St., Cincinnati, Ohio

PLATES—ALUMINUM, ZINC

Aluminum Co. of America, Gulf Bldg., Pittsburg, Pa.

American Zinc Products Co., Greencastle,

Edes Mfg. Co., The, Plymouth, Mass.

*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

*International Printing Ink Corporation, 75 Varick St., New York, N. Y.

*Lithographic Plate Graining Co., 41 Box St., Brooklyn, N. Y.

Matthiessen & Hegeler Zinc Co., Ninth St., LaSalle, Ill.

*National Litho Plate Co., The, 35 Meadow St., Brooklyn, N. Y.

*National Offset Supply Co., St. Louis, Mo. *Photo-Litho Plate Graining Co., Inc., 1207 S. Highland St., Baltimore, Md.

Reed Roller & Supply Co., Inc., 415-417 Jackson St., San Francisco, Cal.

*Reliable Lithographic Plate Co., Inc., 17 Vandewater St., New York, N. Y.

PLATES-DRY

Eastman Kodak Company, Rochester, N. Y. Gevaert Co. of America, Inc., The, 423 W. 55th St., New York, N. Y.

*Hammer Dry Plate Co., Ohio Ave. & Miami St., St. Louis, Mo.

*Norman-Willets Co., 318 W. Washington St., Chicago, Ill.

*Polygraphic Company of America, Inc., 310 E. 45th St., New York, N. Y.

PLATES-ZINC, COPPER and ALLOY

(for Engravers) Rolled Plate Metal Co., 210 Van Brunt St., Brooklyn, N. Y.

^{*}Advertisers in this issue.

PRESSES-New

*Griffiths Co., Inc., John, 145 Nassau St., New York, N. Y.

*Harris-Seybold-Potter Co., 4510 E. 71st St., Cleveland, Ohio

*Hoe, R., & Co., Inc., 910 E. 138th St., at East River, New York, N. Y.

*Miehle Printing Press & Mfg. Co., 14th St. and S. Damen Ave., Chicago, Ill.

*New Era Mfg. Co., 145 Nassau St., New York, N. Y.

*Rutherford Machinery Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

*Webendorfer-Wills Co., Inc., Mount Vernon, N. Y.

*Willard Press Mfg. Co., 28 W. 23rd St., New York, N. Y.

PRESSES—Rebuilt Litho

*Lorenz, Louis, & Co., Inc., Rose and Duane Sts., New York, N. Y.

*Miles Machinery Co., 18 E. 16th St., New York, N. Y.

*Zarkin Machine Co., Inc., 355 E. 27th St., New York, N. Y.

PRESS ROOM SPECIALTIES

*Indiana Chemical & Mfg. Company, Indianapolis, New York City, Chicago

PROOF AND TEST PRESSES

Claybourn Process Corp., 3712 N. Humboldt Ave., Milwaukee. Wis.

*Griffiths, John Co., Inc., 145 Nassau St., New York, N. Y.

QUARTZ GRAINING SAND

American Graded Sand Co., 2516-18 Greenview Ave., Chicago, Ill.

*New England Quartz Co. of New York, 150 Nassau St., New York, N. Y.

REBUILT EQUIPMENT

*Lorenz, Louis, & Co., Inc., Rose and Duane Sts., New York, N. Y.

*Miles Machinery Co., 18 E. 16th St., New York, N. Y.

*Zarkin Machine Co., Inc., 355 E. 27th St., New York, N. Y.

ROLLERS

American Type Founders Sales Corp., 200 Elmora Ave., Elizabeth, N. J.

Bingham Bros. Co., Inc., 406 Pearl St., New York, N. Y.

Bingham's Son Mfg. Co., Sam'l, Chicago, Ill. Dayco Division, Dayton Rubber Mfg. Co., Dayton, Ohio

General Tire & Rubber Co., Akron, Ohio Goodrich, The B. F. Co., 570 S. Main St., Akron, Ohio. *Ideal Roller & Mfg. Co., Inc., 2512 W. 24th St., Chicago, Ill. and 21-24 Thirty-ninth Ave., Long Island City, N. Y.

*National Offset Supply Co., St. Louis, Mo. Niles & Nelson, Inc., 75 West St., New York, N. Y.

Rapid Roller Co., 2558 Federal St., Chicago, Ill.

*Siebold, Inc., J. H. & G. B., 47 Watts St., New York, N. Y.

*Vulcan Proofing Co., 58th St. & First Ave., Brooklyn, N. Y.

SCREENS—Halftone

Miles Machinery Co., 18 E. 16th St., New York, N. Y.

*Pitman Co., Harold M., 26 Cornelsion Ave., Jersey City, N. J. and 51st Ave. & 33rd St., Chicago, Ill.

*Repro-Art Machinery Co., Wayne Ave. & Berkeley St., Philadelphia, Pa.

*Sullebarger Co., E. T., 116 John St., New York, N. Y.

SHADING MACHINES AND MEDIUMS

Ben Day, Inc., 118 E. 28th St., New York, N. Y.

Craftint Mfg. Co., 210 St. Clair Ave., Cleveland, Ohio

SINKS

*Zarkin Machine Co., Inc., 355 E. 27th St., New York, N. Y.

SODIUM SULPHITE ANHYDROUS PHOTO

*Hunt, Philip A., Company, 253 Russell St., Brooklyn, N. Y.—2432 Lakeside Ave., Cleveland, Ohio,—1076 W. Division St., Chicago, Ill.

STARTERS AND CONTROLLERS FOR ELEC-TRIC MOTORS

Monitor Controller Co., Inc., 51 S. Gay St., Baltimore, Md.

STEEL GRAINING BALLS

American Graded Sand Co., 2516-18 Greenview Ave., Chicago, Ill.

STRIPPING TABLE

Miles Machinery Co., 18 E. 16th St., New York, N. Y.

Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y. and Scranton, Pa.

*Zarkin Machine Co., Inc., 355 E. 27th St., New York, N. Y.

SULPHUR

*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

*International Printing Ink Corporation, 75 Varick St., New York, N. Y.

 National Offset Supply Co., St. Louis, Mo.
 Pitman, Harold M., Co., 26 Cornelison Ave., Jersey City, N. J.

^{*}Advertisers in this issue.

THE PHOTO-LITHOGRAPHER

SULPHUR (Continued)

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*Sinclair & Carroll Co., Inc., 591 Eleventh Ave., New York, N. Y.

TAX CONSULTANTS

Kromberg & Associates, C. P. A.'s, J., 461 Eighth Ave., New York, N. Y.

Reinish, Samuel S., C. P. A., 2 Lafayette St., New York, N. Y.

TIME CLOCKS-RECORDERS AND STAMPS

International Time Recording Division of International Business Machines Corporation, 270 B'way, New York, N. Y.

Simplex Time Recorder Co., Inc., 50 S. Lincoln St., Gardner, Mass.

TRADE LITHOGRAPHERS

*Hinson & McAuliffe Corp., 203 E. 12th St., New York, N. Y.

TRANSFER PAPER

*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

*International Printing Ink Corporation, 75 Varick St., New. York, N. Y.

*National Offset Supply Co., St. Louis, Mo. *Siebold, Inc., J. H. & G. B., 47 Watts St., New York, N. Y.

*Sinclair & Valentine Co., 11 St. Clair Pl. New York, N. Y.

TRANSFER PROOFS—TYPE IMPRESSIONS

Monsen, Thormod & Son, Inc., 730 N. Franklin St., Chicago, Ill.

New York Type Transfer Service, 561 Broadway, New York, N. Y.

TRUCKS

American Type Founders Sales Corp., 200 Elmora Ave., Elizabeth, N. J.

Fairbanks Company, The, 393 Lafayette St., New York, N. Y.

Hamilton Mfg. Co., Inc., 1315 18th St., Two Rivers, Wis.

Revolvator Co., 944 State St., North Bergen, N. J.

TUSCHE

*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

*International Printing Ink Corporation, 75 Varick St., New York, N. Y.

*Korn, Wm., Inc., 120 Center St., New York, N. Y.

*Litho Chemical Supply Co., 63 Park Row, New York, N. Y.

*National Offset Supply Co., St. Louis, Mo.

TYPEWRITERS

*Coxhead Co., Ralph C., 17 Park Place, New York, N. Y.

International Electric Writing Machines

Division of International Business Machines Corporation, 270 B'way, New York, N. Y.

*Remington-Rand, Inc., Buffalo, N. Y.

Royal Typewriter Co., 2 Park Ave., New York, N. Y.

Smith & Corona Typewriter, Inc., L. C., Syracuse, N. Y.

Underwood-Elliot-Fisher, 1 Park Ave., New York, N. Y.

VACUUM AND PRINTING FRAMES

Miles Machinery Co., 18 E. 16th St., New York, N. Y.

*Pitman, Harold M., Co., 26 Cornelison Ave., Jersey City, N. J.

Robertson, R. R., 400 W. Madison St., Chi-

*Rutherford Machinery Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

Sweigard Ideal Co., 6122 N. 21st St., Phila., Pa.

Wesel Mfg. Co., 468 Fourth Avé., New York, N. Y. and Scranton, Pa.

*Zarkin Machine Co., 335 E. 27th St., New York, N. Y.

VARNISH

Ault & Wiborg Corporation, 75 Varick St., New York, N. Y.

Carter, C. W. H., 100 Varick St., New York, N. Y.

*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

Hilo Varnish Co., 42-60 Stewart Ave., Brooklyn, N. Y.

*International Printing Ink Corp., 75 Varick St., New York, N. Y.

*National Offset Supply Co., St. Louis, Mo. Roosen Co., H. D., Ft. of 20th & 21st St., Brooklyn, N. Y.

*Siebold, Inc., J. H. & G. B., 47 Watts St., New York, N. Y.

Sinclair & Carroll Co., Inc., 591 Eleverth Ave., New York, N. Y.

*Sinclair & Valentine Co., 11 St. Clair Pl., New York, N. Y.

VARNISHES—Overprint

Carter, C. W. H., 100 Varick St., New York, N. Y.

*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

*Gaetjens, Berger & Wirth, Inc., 60 Columbia Heights, Brooklyn, N. Y. and 538 S. Clark St., Chicago, Ill.

*Hilo Varnish Corp., 42 Stewart Ave., Brooklyn, N. Y.

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VARNISHES—Overprint (Continued)

*Indiana Chemical & Mfg. Company, Indianapolis, New York City, Chicago

*Sinclair & Carroll Co., Inc., 591 11th Ave., New York, N. Y.

*Sinclair & Valentine Co., 11 St. Clair Pl. New York, N. Y.

VIBRATION ABSORBING AND WEAR RESISTING FLOORS AND FOUNDATIONS

Korfund Co., Inc., The, 48-15 32nd Place, Long Island City, N. Y.

VOGELTYPE ALIGNING PAPER

*Vogeltype Co., 24 Commerce St., Newark, N. J.

WASHUP EQUIPMENT

*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

*Gegenheimer, Inc., Wm., 78 Roebling St., Brooklyn, N. Y.

WATER FOUNTAIN ETCH

*Litho Chemical & Supply Co., 63 Park Row, New York, N. Y.



(See vibration absorbing products)

WET PLATE MATERIALS

Negative Collodion Stripping Collodion Rubber Stripping Solution

*Hunt, Philip A., Company, 253 Russell St., Brooklyn, N. Y.—2432 Lakeside Ave., Cleveland, Ohio,—1076 W. Division St., Chicago, Ill.

WHIRLERS

Lanston Monotype Machine Co., 24th St., at Locust St., Philadelphia, Pa.

*Lorenz & Co., Inc., Louis, Rose & Duane Sts., New York, N. Y.

Miles Machinery Co., 18 E. 16th St., New York, N. Y.

Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y., Scranton, Pa.

*Zarkin Machine Co., Inc., 355 E. 27th St., New York, N. Y.



The author of this book is director of the American Academy of Art and an outstanding figure in advertising circles.

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PLAN TO ATTEND THE PHOTO - LITHOGRAPHIC CONVENTION

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CLASSIFIED ADVERTISING

Rates for this section, 25 cents per line; minimum \$1.50. Count eight words to the line, address to be counted. Remittance must accompany order. Box number addresses are confidential and cannot be revealed. Unless otherwise stated address replies to The Photo-Lithographer, 1776 Broadway, New York, N. Y.

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FOR SALE

OFFSET PRESS—Size, 34 in. x. 44 in., with suction feeder and pile delivery. Built in 1926. Price \$2000, F.O.B. plant located in Ohio. Address Box 701, The Photo-Lithographer.

VACUUM PRINTING FRAME—used elevating type with pump, motor and gauge size 47 in. x 60 in. This frame is in first class condition and priced right to move quickly.

Litho Equipment & Supply Company 212 North Sheldon St., Chicago, Illinois

PLATE MAKING EQUIPMENT—Equipment of Wm. E. Rudge Co., in whole or in part, including cameras, screens, lenses, step and repeat machine, vacuum printing frame, whirlers, and any part of the plate making equipment. Miles Machinery Co., 18 East 16th St., New York, N. Y.

PROCESS CAMERA—One 40x40 process camera with iron stand and 36 in., 120 line circular screen, at great bargain. Miles Machinery Co., 18 East 16th St., New York, N. Y.

WANTED TO BUY

OFFSET PRESS—Model E L 22 x 34 Harris Offset Press. In answering specify age, serial number and price. Address Box 725, The Photo-Lithographer.

ROTAPRINT—Want 11x17 Long Print Rotaprint with suction feed. Address Box 702, The Photo-Lithographer.

SITUATIONS WANTED

OFFSET PRESSMAN—Experienced on commercial and label work, Harris and Potter Presses. Address Box 705, The Photo-Lithographer.

PAPER CUTTER—Also experienced as shipping clerk; can handle all paper stock; 20 years background. Address Box 605, The Photo-Lithographer.

HELP WANTED

SUPERINTENDENT—Man of more than average ability as superintendent of six press plant doing photo offset and color lithography using single and two color presses. Successful applicant must have a practical working knowledge of offset presses, must be able to handle with judgment and dispatch the many details so that production schedules can be maintained; must know progress of each job in plant so as to talk with customers; must command the respect of employees to efficiently maintain maximum production. This is a hard job, but a real opportunity for the right man. Address Box 726, The Photo-Lithographer.

FOREMAN—Good steady position open for working foreman in planographing and offset plate-making department. Plant located in Boston. Give full details, experience, references. Address Box 703, The Photo-Lithog-Rapher.

OPPORTUNITY—New England plant seeks intelligent young executive with full knowledge of photo-lithography, to handle offset department. Unusual opportunity for the right man. Address Box 704, The Photo-Lithographer.

ACQUIRES CANADIAN UNIT

The International Printing Ink Corporation has purchased a substantial interest in a Canadian company known as Ault & Wiborg Limited, which has acquired all the stock of the Ault & Wiborg Corporation of Canada, Limited. The latter company will continue to operate as in the past with the same management and personnel, except that it will cooperate closely with The International Printing Ink Corporation.

In this way IPI acquires by license for the United States all the inventions and processes of the Canadian company and the Canadian company acquires by license for Canada all the inventions and processes of IPI. This is significant because of recently announced developments in the Research Laboratories of The International Printing Ink Corporation.

Such new products and processes as Vaporin now being introduced in the United States will be extended to Canada, and it is understood that there are several other valuable licenses to be exchanged.

OFFERS FREE NEGATIVE

Offset Printing Plate Company of New York, Inc., 100 Bleecker St., New York, N. Y., recently announced an unusual offer of interest to lithographers. The concern will make a halftone positive or negative, up to 6" x 8", for any photo-lithographer operating his own plate making department, absolutely free of charge. The stated purpose is to "compare lithographers' own results with that of the Knudsen process"

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AMERICA A

HERE'S WHY N WIRE-O, America has tested and approved an ultra-modern binding which is 100% the product of America ACK genius, skill and workmanship. From coast to coast, from Canada to Texas the shrewdest, most discriminatin COM and progressive American institutions have adopted WIRE-O for its definitely-proved advantages, amon which are—perfectly flat opening with perfect alignment of pages top and bottom; flexibility in application; control venience; strength; beauty; durability; variable in size, weight and color sheets bound together without pastin PRINT or tipping; bleed printing on four sides; two piece or one-piece covers, with exposed or semi-exposed wire; binding flush with back, regardless of thickness (note Johns-Manville Housing Guild catalog on opposite page)—also read the "blue book" of users—opposite.

Quotations and dummies cheerfully furnished without obligation. Contact our nearest licensee.

TRUSSELL MANUFAC

POUGHKEEPSIE,





Plimpton Mfg. Co., Hartford, Conn.
P. P. Kellogg & Co., Springfield, Mass.
Eastern Tablet Corp., Albany, N. Y.
Optic Bindery, Baltimore, Md.
Philadelphia Bindery, Philadelphia, Pa.

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